

TWENTY-EIGHT PAGES.

THE NEW YORK DRAMATIC MIRROR

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MAY GARLICK.

Photo by Morrison.

MRS. EUGENE ROOK.



Mrs. Eugene Rook, whose portrait appears with this, is the wife of Eugene Rook, the well-known manager of the Youngstown, O., Opera House. Mrs. Rook has been associated with her husband in the box-office of that house as well as in the management of the De Haven Comedy company, and has shown business ability unusual in a woman. Mrs. Rook numbers among her friends many members of the theatrical profession, and her aptitude for the practical side of the stage has led the newspapers of her town and vicinity to speak of her as "a type of the new woman who adds character and independence to her sex."

MR. MORRISON'S BIG PRODUCTION.

Lewis Morrison has signed a contract with Manager Atkinson for the production of *The Privateer* at the Bowdoin Square Theatre, on Sept. 14 next. The time secured covers four weeks, with the privilege of an extension beyond that term. This will be the only outside attraction at the Bowdoin Square next season outside of Mr. Atkinson's own ventures, as he has decided to devote the house to productions of his own. After the Boston engagement Mr. Morrison will bring *The Privateer* to New York for a run of four weeks or longer. The rest of the season will be played in first class theatres in the large cities only, and a visit will be paid to the San Francisco and Pacific slope under the auspices of Al Hayman, who has already booked it in the various houses in which he is interested.

The *Privateer* promises to be one of the most elaborate and costly productions of next year. It calls for a very expensive outfit of costumes, scenery, and mechanical and electrical effects. The play is a romantic drama, with a somewhat melodramatic tone; but its plot and the treatment of it are said to be of a high order and entirely in keeping with the class of work with which Mr. Morrison has been identified, although he will be seen in a part distinctly different in character from anything in which he is known to the public.

The production, which will involve an outlay of between \$15,000 and \$20,000, will be supervised by the celebrated expert, J. Carl Mayrhofer, who came to this country originally to produce the splendid scenic spectacles called *Uranis*, from *Chino* to *Man* and *Uranis*, which Andrew Carnegie instituted at Carnegie Music Hall. The marvelous realistic effects which Mr. Mayrhofer presented in the course of those entertainments were productive of amazement and enthusiasm. They were far in advance of anything ever seen before in this country. In *The Privateer* Mr. Mayrhofer's genius will have the fullest scope, and he has undertaken to present certain effects which are wholly new to dramatic representations in the United States and which will add greatly to the illustration of the play.

He will also superintend the modelling of the scenery, which has been placed in the hands of one of our best-known artists. Much of it will be "transparent painting," in order to lend itself perfectly to Mr. Mayrhofer's wonderful atmospheric effects. Mr. Morrison believes that the drama in itself is so strong that it would succeed without these adjuncts, but he intends to make the production of it remarkable in all respects.

The costumes, which will be a feature, as the story is laid in a picturesque period and locality, will be made in New York from designs that have been ordered in Paris. The music will be an important feature. A church organ, boy choir and chorus will be utilized.

Mr. Morrison intends to engage the strongest cast procurable. After the close of his present tour he will devote several months to preparations for *The Privateer*. He will send out also two companies to play *Faust*, and although he will no longer be seen as Mephisto the play will be equipped and presented by these organizations in a thoroughly complete manner.

FRANKLIN SARGENT'S PLANS.

Franklin Sargent intends this to be a busy season with the students of the American Academy of the Dramatic Arts. His Junior class is much larger this year than last and the Senior class includes several students of more than average ability. Mr. Sargent is arranging for a series of special matinees to take place periodically at one of the fashionable theatres. He has several dramatic novelties for production, some of which are European master pieces not yet seen here and also a few one-act plays by American authors. One of them is a dramatic impression by Arthur Horblow entitled *The Case of the Guard House Lawyer*.

NEWLY EQUIPPED.

The Hyperion Theatre, New Haven, is now fully equipped electrically, so that the largest and best of the New York and Boston successes can be presented on its stage, which has been completely remodelled and made suitable for the most elaborate productions. G. B. Bunnell now calls attention to the good open time he has at this well-known theatre.

A NOVEL ASSOCIATION.

A number of New England theatre managers will meet in Hartford, Conn., shortly to form "an association for mutual protection against barnstormers."

TRILBY PIRATES IN THE WEST.

The injunction applied for in the Circuit Court of the United States for the Northern District of Illinois, sitting at Chicago, by Harper Brothers and A. M. Palmer, on Oct. 21, still continues on hearing before Judge Shawalter, of that court, and in the mean time the preliminary order of injunction issued on that date continues in force.

The bill was directed against J. A. Fraser, Jr., the Rev. William G. Clarke, and the People's Institute, over which the Right Reverend Bishop Fallows exercises the principal control and censorship.

Fraser had engaged a professional company of actors, including Alf. Johnson, Charles Terriss, George Salisbury, Thomas J. Langdon, Francis Wainwright, and others less-known even in the barnstorming regions of the West, and advertised that he was about to take issue with Du Maurier and Potter by putting on the stage his own original play, entitled *Trilby*, which was founded upon Nordier's old fairy story of the same name, and that his motive in so doing was to counteract the baleful influence of the Potter play and Du Maurier's blighting philosophy of life by giving to the public a story "as pure as a drop of dew in the heart of a highland rose."

But on the eve when this dew-drop was about to fall the unsentimental United States Court issued its injunction and nipped the highland rose in the bud, there being sufficient justification for so doing in the apparent imitation by Fraser in the nomenclature of the *dramatis personae* of his published cast, which was as follows:

Trilby—more correctly described as
Jennie McFarrell Flora Mae Wainwright
Victor San Galli—a wandering musician with mysterious powers T. J. Langdon
Fergus McFarlane—the Laird of Rosness George Salisbury
Little Billie—afterward Lord Riversmere Charles Terriss
Taffy—otherwise known as Jonas Alfred Johnson
Margaret McGregor—Jennie's Grandmother Anna Cowell Hobkirk
Lady Atherton—Mother of Little Billie Helen Baldwin
Maud—her daughter Jess Rollins

SYNOPSIS:
ACT I.—Artists and Model—Halloween.
ACT II.—In Nature's Studio—The Hypnotist.
ACT III.—Hotel Normandie, Cannes—Viper and Victim.
ACT IV.—Freed from the Thrall—Wounded Hearts Made Whole.

A dress rehearsal of the play was given instead of a public performance, and according to the affidavits filed for the complainants in the bill, the performance demonstrated the fact that the Fraser version was only a paraphrase of the Potter play, with immaterial and inconsequential alterations. The plot and main incidents were imitated, and followed each other in the same sequence, and the personages of the play were near enough to the originals to establish substantial identity. The Nordier story bore no relation or resemblance to the play represented.

The motion to dissolve the injunction was subsequently made, and has since occupied the attention of the Court. Fraser has abandoned his contention that his play is based upon Nordier's story, and now takes the position that Du Maurier has taken his incidents from a variety of common sources. That Svengali is only Joseph Balsamo of Dumas, *Trilby* on Sappho of Daudet, that Camille has been plagiarized, and that the return of *Trilby* as a great singer is in fact copied from his famous play, *A Horsier Heroine*, which was produced with great success and won golden opinions from the literati of Kohomo and Fairplay, Ind., and other centres of culture in that vicinage.

Harper Brothers and A. M. Palmer are represented by James Fanning Latham. The case will soon be disposed of.

A black flag actor, known throughout Michigan and Wisconsin as Arthur Windham, attempted a week's performance of *Trilby* in Wisconsin recently, beginning at Appleton on Oct. 28, but was promptly bottled up by Harper Brothers and A. M. Palmer, who applied through their attorney, James Fanning Latham, to Judge Seamon, of the United States Circuit Court at Milwaukee, for the necessary restraining order. Windham left town on an early train. He had informed newspapers and others interested that he had license from A. M. Palmer and had paid \$350 for the privilege of preserving the play in that section. His dates at Oshkosh, Fond du Lac, and elsewhere were promptly canceled by local managers upon notice of Mr. Palmer's rights, given by his attorney.

THE THEATRICAL SYNDICATE.

The Brooks-Miner-McVicker syndicate has begun operations. It moved yesterday into a fine suite of offices in the Gilsey Building, and it is engaging people for the Goodwin-Morse musical farce, now called *Lost, Strayed or Stolen*, which will be their first production next September.

The literary adviser of the Syndicate has not yet been appointed and meantime the duty of receiving and considering manuscripts falls upon Joseph Brooks, who each day from 10 to 4 holds a *levee* open to every aspiring dramatist in the country. While a *Minion* man was there for a few minutes last Friday at least half a dozen earnest-looking dramatists with voluminous packages of MS. under their arms entered and besought an audience. Mr. Brooks, with his usual urbanity and patience, conferred courteously with them all and each author went away with at least the conviction that his play would be read if not accepted and produced by the Syndicate.

To THE *Minion* representative Mr. Brooks said: "It is an error to think that this syndicate will adopt an aggressive policy, or that we shall secure all the best people simply by offering them bigger salaries than they get from other managers. I do not care to say now what our exact policy is, but I can say it is not that. Everything is in progress. We are painting scenery, engaging people, securing plays and laying out time. I may soon be able to announce something more definite."

There is a possibility that Charles H. Burnham, formerly manager of the Star Theatre, will be connected with the syndicate.

FRANK MAYO DINED.

Frank Mayo, who has just finished an engagement in Pudd'nhead Wilson, at the Park Theatre, Brooklyn, was tendered a dinner by several prominent Brooklynites on last Friday evening at the Arlington Hotel, in that city.

George C. Miln presided, and made a brilliant speech, proposing the health of the guest. He spoke of the multiform demands made by the drama upon its exponents, and declared that the dramatic art ranked second to none. He praised Mr. Mayo for his devotion to the highest ideals throughout his career, mentioning his work in *Davy Crockett*, *Nordeck*, and *Pudd'nhead Wilson*. Mr. Mayo responded modestly and happily.

Those present included Foster L. Backus, Edwin Knowles, George Wetherspoon, Charles Woodworth, J. N. Quail, Charles Mervitt, and Doctors Dennison and Morgan.

MAY GARLICK.

May Garlick, who returns to her native land crowned by the most enthusiastic praise of the best musical critics of England and France, is regarded by many as the coming American prima donna. Miss Garlick was born in Galveston, Texas, and educated in Baltimore, Md. At an early age her voice showed tokens of its marvelous possibilities, and after a thorough training by the best teachers of this country, she went abroad to perfect her singing under the masters of musical culture in Paris. Eight years ago she became a pupil of Madame Anna de la Grange, and the many friends she won by her voice were retained and endeared by her charming personality.

Miss Garlick achieved her first triumph in an exquisite rendition of the waltz song from *Roméo and Juliet*, at a matinee given by Madame Anna de la Grange. The lavish praise she received would have turned the head of a less serious worker; but, unsatisfied, Miss Garlick still continued her study in an Italian repertoire under Madame de la Grange, and a French repertoire under the leading professors of the Grand Opera, having a separate master each for acting and phrasing. For six years she studied in Paris a repertoire which grew under the pressure of popular demand to thirteen operas in Italian and French.

At the request of the Prince of Wales, Miss Garlick sang at a special concert given under his patronage, where the Prince expressed to her personally his "pleasure at having the rare privilege of hearing such a voice." *Life*, of London, epitomized the verdict of the London press, when it said, "Miss Garlick is the biggest success of all wherever she sings."

Miss Garlick had accepted engagements to sing in Brussels, Lyons, Liege, and other important cities, when the illness of her mother forced her to break her contracts and come to America. Her best roles are *Marguerite* in *Faust*, the leading character in *Roméo and Juliet* and *La Traviata*, *Elsa* in *Lohengrin*, and *Mignon*, all of which give opportunity for the display of her marvelous power as an actress as well as a singer.

Miss Garlick has been doubly dowered, for success in modern opera requires that the eyes as well as the ears of an audience be satisfied. She is young and beautiful, with rich golden hair, brown eyes, perfect features and a faultless figure. Her voice, which is soprano, combines dramatic and lyric qualities, with great passion, soul and sympathy. It is especially fine in execution and phrasing, and her scales and trills are clear, true and perfect. Miss Garlick is well-known throughout the South, where she has thousands of admirers. These and the new friends she will make wherever she may sing will be glad to learn of her proposed appearance, which has been delayed by an unfortunate and serious accident, from which she is now slowly convalescing. She has contemplated making her American opening in Massenet's *Manon Lescaut*. All that her best friends can wish is that she may equal her European triumphs.

THE CASINO LEGAL MIDDLE.

The legal complications arising out of the lease of the Casino are as perplexing as a Chinese puzzle. When the Aronsons were ousted by Canary and Lederer a few months ago everyone concluded the matter was finally adjusted. But it is not.

Robert F. Bixby, the trustee, had won a preliminary victory in the Eighth District Court over the Casino company, and obtained temporary control of the building. Judge Giegerich, in the General Term of the Court of Common Pleas, last Monday reversed the judgment of the lower court. He held that a reservation in the lease of the rights of re entry by the lessor upon default in the performance of any of the covenants by the lessee would not be regarded as a provision for summary proceedings, but for an action in ejectment.

The Judge holds that according to the Aronsons' lease summary proceedings may be instituted for non payment of rent, but that default in the payment of taxes is not comprehended. It was because the taxes were not paid that Mr. Bixby began the action, on which an appeal was taken.

The case will be carried to the Court of Appeals, and it is not likely that Canary and Lederer will be disturbed for two years to come.

GOSSIP OF THE TOWN.

The Salter and Martin Uncle Tom's Cabin company is praised by Western papers.

Louis Martinetti, now successfully appearing in *A Baggage Check*, will probably originate the leading comedy part in Charles A. Blaney's new play, *A Boy Wanted*.

Lilla Linden has made a hit as 'the Mexican girl' in the opera *Yetiva*.

A daughter was born to Charles and Ethel Fick in Chicago on Oct. 21.

According to a despatch from L. E. Cook, The *Midnight Special* played to a crowded house at the Academy in Rochester last week, Monday night.

Dick Ferris, manager of Ferris's Comedians, has leased the new Linden Theatre, Chicago, and will run it as a combination house.

Albert Wilson, of The Twentieth Century Girl company, was in Philadelphia under the care of a physician for congestion of the kidneys during the Pittsburgh engagement of that company, but is now convalescent.

Fanny Davenport will present to all the ladies attending the Saturday matinees during her two weeks' engagement at Gaiety, at the Fifth Avenue Theatre, a photograph souvenir, consisting of five photographs of herself in character.

Willis E. Bover writes that George Thatcher and Rayman Moore are successful this season with *Cupid's Chariot*, and that Alma Earle has made a hit as *Christie* in that piece.

Frank L. Perley has secured for the Bostonians the American rights to Strauss's new opera *Jubelka*.

The members of the Twenty-second Regiment N. G. S. N. Y. will go to see the Wizard of the Nile one night next week, Victor Herbert being an old friend of the regiment.

The Land of the Living, which played at the Columbus Theatre week before last, made a pronounced hit with the theatrigoing people of Harlem. From Monday night standing room sold at a premium all the week. The engagement was peculiarly the most successful of the sale of gallery and standing-room tickets by the fire department authorities on the different nights during the week the attraction would have played to the largest week's business known in the history of the theatre.

Several of the personal friends of Eleanor Merron, author of the recently published novel, "As the Wind Blows," have forwarded by mail and express to her the copies of the novel they have bought, with a request for her autograph thereon. Miss Merron gladly responds to this

request, and in fact has autographed several other copies of the book ordered directly through her.

Several attempts have been made in Port Huron, Mich., to maintain a popular-price theatre in that city. The last effort bids fair to be successful, as the new Bijou Theatre, which was opened there Oct. 23 by Rudolph I. Cole as a popular-price house, is reported to be doing a fairly good business.

The Thrilby companies that happen to play in towns which have not been visited by any Thrilby company seem to find their audiences rather cool and unresponsive.

William S. Harkins and Myron Cabie have made decided hits in their respective parts in *The Land of the Living*.

Manager Hanson telegraphed *THE MIRROR* last week from Pawtucket, R. I., that The Cotton King opened there on Monday night, and although there was a big political rally for opposition every seat was sold at 6 o'clock.

Next season Willard Lee, of the Bonnie Scotland company, will star in a play written by Herbert Hall Winslow and W. R. Wilson, entitled *The Everglades*.

M. S. Robinson, a theatre manager of Buffalo, will be the manager of the new Park Theatre, of Niagara Falls.

Henrietta Crossman has assumed the leading role in *Burnham* at the Boston Theatre.

Courtenay Thorpe is to become a member of the Girard Avenue Theatre, Philadelphia, stock company.

Augustin Daly has secured Victor Koning's dramatization of L'Abbé Constantin for Ada Rehman's use.

C. S. Primrose is doing advance work for Ada Van Etta in *Gloriana*, under the management of Charles S. Young.

Maude Nugent closed with *Town Topics* at the Schiller Theatre, Chicago, last week.

Harry Clay Blaney has made a hit as the Old Man of the Sea in David Henderson's extravaganza, *Sinbad*. His dancing specialty excites special commendation.

Election day and night were profitable to the city theatres.

The reconstructed *War of Wealth*, under Jacob Litt's management, is reported to be very successful this season.

The Black Crook played at Bennington, Vt., last week, Monday night, to \$900.

D. M. Campbell telegraphed last week that John Griffith in *Faust* turned hundreds away at Detroit on Sunday night.

Paxton and Burgess telegraphed from Omaha, Neb., last week, that Ward and Vokes opened in that city to standing room only, at matinee and night, at the Creighton Theatre, and made the biggest comedy hit of the season.

Bristow Aldridge, who has been acting manager for Rich and Maeder's Plainfield and Elizabeth houses in New Jersey, will go in advance of Madame Réha for the rest of the season.

The Brooklyn Times, in reviewing the performance of *Trilby* at the Amphion Theatre in that city, complimented E. L. Walton, the Rev. Thomas Bagot of the cast, saying that he gave one of the best characterizations in the play.

The Kittie Mitchell Crazy Patch company will commence a tour of the East on Nov. 18. The company will include John J. Burke, Bobbie Mack, Edward Eagleton, Lionel Lawrence, Will M. Berkley, W. W. Landthorn, Nellie Lawrence, Flora Redding, Grace Forrest, and others well known.

Alma Strong is no longer in the cast of *The Land of the Living*. At present she is in Washington, taking care of her mother, who is very ill.

Bessie Fairbairn has succeeded Jenny Dickinson in the characters of Auntie Crab and Madame Pomposo in *Princess Bonnie*, and is well received by the press.

W. V. Ranons is winning favor in support of Alexander Salvini, especially as Richelieu in *The Three Guardsmen*.

Alexander Salvini was unable to appear on Nov. 2 in *Hamlet* at Montreal, suffering an indisposition from an ulcerated tooth. Mrs. Salvini was with him in that city.

A *Thoroughbred* has been out since Aug. 26, and there has been no change in the company, while the business has been very good, according to George D. Loudon. The piece has made a hit and return dates have been booked in several cities. The attraction is now in New York State.

Stephen Wright has engaged with Modjeska.

James P. Cuddy telegraphed last week that Helene Mora and A. Modern Mephisto made a big hit at the Schiller Theatre, Chicago, and that Manager La Monte, of that house, considered it one of the strongest attractions booked this season.

E. E. MacFadden was entertained while in Massillon, O., recently, with The Special Delivery company, by General J. S. Cozay, the Populist candidate for Governor of Ohio and the originator of the Cozay Army movement.

During the recent engagement of Tim Murphy's company in A Texas Steer at the Metropolitan Opera House, St. Paul, two of the members were victimized by a clever sneak thief. Lizzie Duroy lost a ring containing three jewels, and Bessie Grayson a purse containing quite a sum of money and a highly prized watch. The case is in the hands of the detectives of St. Paul.

Northern Lights has scored a success in Boston. The leading character is that of a full-blooded Sioux Indian who has been educated at Yale. William Courtleigh has been highly praised for his performance of this part by the Boston critics.

Mr. and Mrs. Sydney Drew, who recently closed a successful engagement in the Park Theatre, Boston, in the new military comedy by Coyne Fletcher called *The Bachelor's Baby*, will, for the ensuing three years, be under the control of Colonel L. E. Granger of New York. John W. Hamilton, recently of the Grand Opera House, Boston, will be associated with Colonel Granger in the management. Mr. and Mrs. Drew may be seen in other comedies during the season.

Among the comedienne on the stage to-day none has made more rapid strides to the front ranks than Kittie Mitchell. She is about to start her annual tour in Crazy Patch, and Manager Harry Samuel has surrounded her with an exceptionally strong company. Crazy Patch has been almost entirely rewritten and brought up to the times. The play itself has always been considered one of the best of recent farces, and Miss Mitchell made a great success in the star part on her latest tour. Manager Harry Samuel has selected a supporting company that includes John J. Burke, Lionel Lawrence, Edward Eagleton, Nellie Lawrence, Flora Redding, Dan Williams, Grace Forrest and others of note. Miss Mitchell's season will begin this week in New York State.

E. D. Shaw. Advance, At Liberty. *MIRROR*.*

SCENES FROM CURRENT PLAYS.



RUTH ALDRIDGE. NEIL BURGESS. MAY TAYLOR.
JOSEPHINE FISHER. HENRIE BRADSHAW.

THE YEAR ONE—ACT I. GABYLOVIA: "Never shall I forget the agony of that moment."

From a flash-light photograph made especially for THE DRAMATIC MIRROR by Joseph Byron.

THE JEFFERSON TESTIMONIAL.

The principal lights of the American stage gathered in numbers at the Garden Theatre to do honor to the dean of the profession—Joseph Jefferson. It was the occasion of the presentation to Mr. Jefferson of the loving cup which hundreds of persons in the profession and out of it have subscribed to as a token of their love and regard for the great actor.

The cup itself has already been described in THE MIRROR. It has not yet been completed in silver, so only a plaster cast of it was seen on the stage last Friday afternoon. It is a magnificent piece of work, beautifully designed by W. Clark Noble and a worthy emblem of the sentiment which accompanied it.

The proceedings were announced to begin at 1:30 p. m., and soon after that time the theatre was well filled. When Mr. Jefferson entered with Mrs. John Drew leaning on his arm the spectators in the auditorium rose to their feet and continued cheering for some moments.

Mr. Jefferson sat in the centre of a semi-circle, and about him were grouped: John Drew, Nat Goodwin, Daniel Frohman, Agnes Booth, Mrs. E. E. Kipper, Viola Allen, Alice Fischer, Frank Mordaunt, W. D. Howells, Frank Mayo, Louis Aldrich, T. Henry French, Frank Sanger, Mrs. E. L. Fernandez, Tony Pastor, Richard Watson Gilder, E. F. Mayo, E. H. Sothern, Signor Perugini, John A. Lane, W. H. Crompton, Leslie Allen, Lawrence Hutton, Franklin Sargent, and Nelson Wheatcroft. Six stage children—Percita West, Baby Parker, Little Lola, Roy Richardson, Violet Moore and Johnnie McKeever—who at different times have played in Mr. Jefferson's companies, were also on the stage.

Mr. Henry Irving, Fanny Davenport, J. H. Soddart, Bram Stoker, Mrs. Alice Fischer-Harcourt, Lizzie Evans, Queenie Vassar, the Misses Frohman, John Jack, Aunt Louisa Eldridge, Tony Pastor, Rev. Dr. Collyer, Fanny Davenport, Melbourne McDowell, Howard Paul, Cora Tanner, Nat C. Goodwin, Mrs. Crabtree, Maggie Mitchell, Burr McIntosh, W. M. Chase, Eneal Barrymore, George Cayvan, Henry St. Maur, Isabella Emerson, Mrs. John T. Raymond, Ellie Wilton, Emily Rigi, Eleanor Mayo-Elverson, Mary Shaw, Virginia Harned, Joseph Wheelock, T. B. McDonough, John E. Keister, Mrs. James Lewis, Sydney Stensted and others were not in the audience.

Mr. Frohman opened the exercises by stating the object of the gathering, and then introduced John Drew, who made a few remarks of welcome.

MR. WINTER'S POEM.

Agnes Booth then read the ode written for the occasion by William Winter:

The songs that should greet him are the songs of the mountain—
No sigh of the pine tree that murmurs and grieves,
But the music of streams rushing swift from their fountains—
And the soft gale of Spring through the sun-spangled leaves.

In the depth of the forest it woke from its slumbers—
Its genius that holds every heart in its thrall!
Before the bright torrent he leaped on his numbers—
The thrush's sweet cadence, the meadow lark's call.

O'er his cradle kind Nature—the mother enchanted
Of Beauty and Art—cast her mantle of grace.
In his eyes in her passion, and strongly implanted
In his heart her strong love of the whole human race.

Like the rainbow that pierces the clouds where they darken,
He came, every sorrow and care to beguile;
He spoke—and the busy throng halted to listen;
He smiled—and the world answered back with a smile.

Like the sunburst of April, with mist drifting after,
When in shy woodland places the daisy appears,
He blazed every spirit with innocent laughter—
The more precious because it was mingled with tears.

Like the rose by the wayside, so simple and tender,
His art was—in win us because he was true;
We thought not of greatness, or wisdom or splendor—
We loved him—and that was the whole that we knew!

He would heed the glad voice of the Summer leaves chosen
By the gay wind of morning that sports through the trees;
Ah, how shall we bid that wild music awaken,
And thrill to his heart, with such accents as these?

How utter the honor and love that we bear him—
The High Priest of Nature, the Master confessor!
How proudly yet humbly reverent, and declare him
The Prince of his order, the brightest and best!

Ah, vain are all words! But as long as life's river
Through sunshine and shadow rolls down to the sea;
While the waves dash in music, forever and ever,
While the clouds drift in glory, and sea birds are free;

So long shall the light and the bloom and the gladness
Of Nature's great heart his ornament proclaim.
And its one tender thought of bereavement and sadness
Be the sunset of time over Jefferson's fame.

THE ADDRESS OF WELCOME.

The address of welcome by Frank Mayo followed, and Mr. Mayo made a capital speech. In substance he said:

"We are here to-day as I conceive, to tender in simple, honest words, an expression of that love and affection in which you are held by your comrades of our profession. First, as a man whom all, without regard to craft, honor and respect, then as our recognized and accepted representative actor, the head and front of the American stage, the peer of any actor in any land. We greet you to-day with all our loves, with all our hearts.

"And now to you, my friend and brother, I come," he said in conclusion. "So happy to be the chosen voice of your brothers and sisters, so honored that mine is the hand to offer this cup—a loving cup, indeed—a token of our esteem, our admiration, our respect, our love. Its round is decorated with miniature emblems of your many triumphs, it is scrolled and inscribed befittingly, in all respects a worthy symbol of its purpose; but were it of burnished gold and inlaid with precious stones, it would, I am sure, be insignificant in your eyes in comparison with the sentiment that accompanies it, for it must ever be to you the symbol of an overflowing fountain of the love of your comrades, full to the brim with an undying admiration and always wreathed with the imperishable affection of your fellow players.

"My dear brother in art, in their name I greet you once more, in their name I present this cup, in their name I say to you, 'Here's to your good health, to your family's good health, and may you all live long and prosper.'"

Frank Mordaunt then rose to his feet and proposed three cheers for Jefferson. The entire audience rose and gave cheers that could be heard blocks away.

MR. JEFFERSON'S RESPONSE.

Then Mr. Jefferson stepped to the front and said in reply as follows:

"Mr. Mayo, members of the committee, and may I address you as friends and comrades? I see it seems that I have won the cup. And let me say that, whatever misfortune may occur at any future time this cup will always remain in this country. I find, by the by, that this is not the cup, but I did not know that until to-day, but I may say that, even if it were not silver, I could not ask to be in better position than in company with the friendly cup. Mr. Mayo has said that he would not undertake a thing that he could not do. I may say that he has proved this in every sense of the word. Mr. Drew remarked that the time was coming when our profession would take

place among the other arts. There is one slight exception I would make. I believe that it has already taken place in this country. Of course, that was a very safe remark to make among so many actors.

"With regard to the cup, some one has irreverently remarked, and I believe it was one of my own sons, the inscription should be 'For a Good Boy.' I know that if that were on one side, on the other it would be 'For an Old Boy.' It is just sixty-three years ago since I first put my foot on the stage. I was not very old then, as you might imagine, being between the ages of three and four, and by a curious coincidence the lady with whom I came on the stage to-day was a child of ten or twelve years then, and was in the theatre at the time."

"In turning over in my mind what I should say to-day, it is not as though it were a first night or a farewell performance, and I could not think exactly what to say. Shakespeare says that the evil a man does lives after him, while the good is very often forgotten. If this be so, then I think that it is but justice and right when the occasion offers, as it does in this instance, that the good done by those who have gone before should be emblazoned before all those with whom he was known. It is not only justice to the dead, but right to the living to do so. Let me say that with three companies, my old partner was always one of the members. The next year when he was not with me, in leaving the theatre I would find waiting at the stage door some old woman or an old man, waiting to see my old partner, who had been so dear to them. He was Billy Florence."

"And there is yet another name that is indelibly marked upon our memories. I know you all know to whom I allude—Edwin Booth. I will quote a few remarks he made to me at the Players' shortly before his death. He knew of his approaching dissolution. They were drinking his health, and after the ceremony was over he said: 'Joe, they drink to my health; at the next meeting they will drink to my memory.' Another thing which shows that he was aware of his approaching end was a remark he made that Fall, when he said that the season of the year and the falling of the leaves reminded him of his approaching end. He talked to me freely and fearlessly, and said he freely forgave all who had injured him. These were his words to me, and they were safeguards for him for the next world."

"I remember Dr. Oliver Wendell Holmes once said to me that he loved not to take medicine, but to talk medicine. He was a physician, and he told me that he once was called upon to preside at a dinner of doctors, given in the village where he practiced when he was a young man, and in his speech he said: 'I have come here with great pleasure to talk shop—to talk of medicine. Your worthy President,' he said, 'I knew when he was a boy. He was the son of an old friend, a druggist, a surgeon and apothecary, a dentist—everything in the line of healing; and I know by his resemblance that he is the son of my old friend, for I can see the old doctor's liniment in his face.' From that I have come to the conclusion that it is always best, particularly on occasions of this kind, to talk shop."

"Among the great actors of the past may be mentioned three that I once saw together in Julius Caesar—Edwin Forrest as Julius Caesar, Booth as Cassius, and one of the great actors of America, E. L. Davenport, as Brutus. I shall never forget it."

Miss Fanny Davenport was seated in one of the boxes, and in response to the applause she arose and bowed. Then Mr. Jefferson told the best story of his speech.

"Mr. Forrest acted an engagement at one time in Mr. Ford's theatre and I, as a boy, was stage manager. On the occasion I am about to speak

of he acted a part, Metamora, in which the public delighted, and in which Mr. Forrest did not delight. He had a kindly heart, but he had a very high temper. We were all dreadfully afraid of him. Everything went wrong. Nobody could remember the lines. The properties were not there. We had a well-meaning property man; but always, when things went wrong, he commenced to conceal himself behind set pieces. He required a great deal of looking after. Mr. Forrest rushed out of the theatre and said he wouldn't act. The old National Theatre had an alley at the back, and I immediately ran to head him off at the alley. It was somewhat dangerous in a narrow alley. I said: 'Mr. Forrest, what shall we do if you don't act to-night? The seats are all taken and it will be a great disappointment. What shall I say to the public? I will have to go before the curtain and say, 'Mr. Forrest won't act because the properties are not here.' They don't know what properties are. They will say, 'What are properties? Real estate, or anything of that kind?' I said, 'Will you please return?' He said, 'No, I will not return, but I will act to-night rather than disappoint the public. I have no great respect for your company,' and then he looked at me as if he was going to say 'or you, either.' I weighed nearly a hundred pounds, and he didn't dare. He promised to come back, and I went to the stage again, admonished the actors and property man, when I found him (he was under the stage somewhere), to have everything ready when night came."

"Night did come. Things were still at odds and ends. Mr. Forrest sent for me in the dressing-room, and said 'You promised to have the properties here.' I said I had impressed the matter upon our property man. He said 'What do you think of that for a bow?' And he showed me a pole. He said 'What would you do if you were an American savage, and the property man handed you a bow like that?' I plucked up courage and said, 'I would take a spear.' Thus America and early Rome were amalgamated at once. Things went very badly, and I knew there was going to be a terrible crash. I knew the ship was sinking, and like a discreet but disloyal captain I went in front to see it go down. I watched the most disastrous performance I ever saw."

"The third act opened with the entrance of the Indians, Forrest following. The first Indian in command had by some accident got his spear (they all had spears) crossed with that of some one else, and he went flying head over heels. It was evident the American savage wouldn't put in an appearance then. The audience was in an uproar, but Mr. Forrest's acting arrested them until the funeral pyre was brought in. It had an alcohol sponge on top flaming, and it rolled down to the footlights. The Indians tried to put it out, and one of them stepped in it. The flames ran up his leg, and, in despair, the stage-manager dropped the curtain. I never saw an audience so merry over a tragedy. The newspapers said that Mr. Forrest had never acted with so much fire."

"I have tried not to grow melancholic," said Mr. Jefferson in conclusion, "but you must not imagine I am unmoved by this occasion. I shall not try to tell you how much I appreciate this gift."

Loud applause followed, and after Mr. Frohman had presented Mr. Jefferson with a scroll bearing the names of all the subscribers to the cup and Mr. Goodwin had presented him with a laurel wreath on behalf of Richard Mansfield, the proceedings were at an end.

The stage employees of the Lyceum Theatre, Duluth, Minn., being refused an increase of pay, struck on Oct. 28. The new crew engaged had no difficulty in handling the scenery.

Fatherland 2, native and evening, drew four big houses. The co. presented Fatherland for the first time this season, and on Saturday night the fun of the play was accelerated by the presence of the two University football teams from Nebraska and Missouri, with their legions of adherents. The college colors and pennants did much to brighten the house. Miss Mahler, soprano, Miss Roth, contralto, and Alois Fenz, tenor, of the Tyrolean Quartette, won merited and continuous applause.

A Run on the Bank 3-6 is a screaming farce, proving a howling success from every point of view; large attendance. The lovers of pieces of this kind pronounce it a red-hot attraction. Ward, Vokes, Page, Bellman, Miss Learock, Dolly Vokes, Lottie Moore, in fact, all the co. are good in their specialties. Primrose and West 10-12, dark 12-14, The Dazzler 17-21, Walker Whitehead 22-24, Tompkins' original Black Crook 24-27, Rice's 1402, 20-20.

BUFFALO.

Peter F. Dailer, in The Night Clerk, made a big hit at Music Hall 57. He was surrounded by a strong co. Jennie Vennans is an able foil for Dailer's grotesque and equal to all emergencies. The farce is built on a slight structure, and the night clerk does not appear until the last act. The scenery illustrating the hotel with electric settings is elaborate and effective. Joe Murphy 11-13.

Francis Wilson, in The Chieftain, played a week's engagement at the Star, opening 4. The opera is delightful, and Mr. Wilson appears to excellent advantage. James C. Roach, in Rory O'More 11-13.

At the Lyceum, Morrison's Faust was produced to the wonderment of the audience. A. J. Meyer, who is managing, is rapidly forging to the front with his array of excellent vaudeville talent. Rentz-Santley co. played to big houses 4-9.

The Buffalo Symphony Orchestra Concerts are booked for the latter part of this month at Music Hall.

At Shea's, Troja has had farewell after a most successful engagement. Hilda Thomas now heads the bill, and is a strong feature. Frederick McClellan in singing popular songs, and the bill, as usual, is a strong one for the week.

The Rentz-Santley co. had a big week at the Court Street, the company being an excellent one, concluding with the farce "Will be Club."

Election returns were read from all the theatres 5.

BALTIMORE.

Barnum and Bailey's big show, which exhibited here Oct. 29 to immense audiences, effected an almost complete demoralization of business in the theatrical line during the past week, the attendance at the Grand being at no time of even proportions. The Span of Life 20, containing most of the elements that go to compose the success, succeeded moderately well. The scenic features, etc., were effectively rendered. The same quota of praise can scarcely be bestowed upon the cast in general. A Fatted Calf 1 was very amusing. The co. includes several very clever performers who exerted every effort to entertain the few appreciative auditors in attendance. Next week, Sinbad, The New Boy, in Old Tennessee.

The stage hands at the Grand went on a strike last week. They were getting paid at the rate of \$1 per performance and were reduced to 75c., which, refusing to accept, their services were dispensed with and other labor engaged. C. N. Rhoads.

CHARLESTON.

Professor Baldwin, the White Mahatma, and his clever co. of specialists are here for one week. The co. opened 4 to a packed house, and everybody went home both pleased and mystified.

Sol Smith Russell, who has not been in Charleston since the early days of Salisbury's Troubadours, appeared at the Academy in Mr. Valentine's Christmas, for a curtain raiser, and Marguerite Merrington's delightful new comedy, An Everyday Man. The admirable work of the star was supplemented by a strong support and a number of beautiful and artistic stage settings. Owing to rainy weather the audience was small.

The Digby Bell Opera co. will be the next attraction 15, 16, in the new opera, Nancy Lee.

Sells' Circus will exhibit 7 at the Baseball Park.

NEW ORLEANS.

At the Grand Opera House 3 Thomas Keene delighted a large audience in King Richard III, Mr. Hennig as Richmond rendering much support. The others performed their parts satisfactorily, and on the whole, pleased their auditors. Monday night was produced Louis XI, to a fair audience. The fact that a circus was in the city drew a large crowd from the theatres, and this accounts for the small houses that prevailed for two nights. No doubt Mr. Keene will do well the balance of the week, for he is an actor of recognized ability.

At the other theatres are 1402 and Joe Ott, in The Star Gazer, the former being a favorite everywhere.

PETER STIMP.

SAN ANTONIO.

At the Grand Tribby packed house Oct. 23. Lewis James Oct. 24, 25 to good business. Joe Cawthorn 27 to large business. Fatted Calf 28, 29 to fair houses. The Span of Life opened 4 to a large house and gave a very satisfactory performance. Sinbad follows on 8-10. W. L. Simpson.

NOTES FROM ABROAD.

Adolph Streckfuss is dead at the age of seventy-two years.

Willy Burmeister, the violinist, is in Russia. Das Grasse Loos (The First Prize), a drama in five acts by Gunnar Heiberg, is a great success in Christiania. During the first representation of the play the author was called before the curtain twenty times.

Franz Hummel, the American pianist, is residing at Dresden and appeared there recently under the auspices of the Court Orchestra.

Theresa Carreno has been divorced from her husband, Eugene d'Albert. The latter is to be married to a singer at the Weimar Opera House.

The Empress of Japan has given orders to have all new German plays of merit translated into the Japanese language.

Arthur Nikisch is conducting a series of concerts at Leipzig.

Zaira was given for the first time in Stuttgart and is well criticized. The King and Queen were present at the initial performance.

A new literary association has been formed in Leipzig. Among those who will discourse on the drama during the season are Messrs. Henrik Ibsen, Gerhart Hauptmann, Cisar Fleischman, Arthur Diller, Ludwig Fulda, Halbe, Hartleben, Heiberg, Lillienfeld, Schiller, Sudermann, Karl Heine, George Hirschfeld and Amalie Schram.

Pauline Lucca's pupil, Fraulien Andersen, has made a highly successful debut at Nuremberg, Bavaria. The *Frankische Zeitung*, in referring to this event, says: "Little of the novice was noticeable. The young lady displayed perfect confidence, and both as a singer and an actress did credit to her teacher. She possesses a superb, soft, full and powerful voice, and uses it without effort."

L'Arrangee Pastor Brase, is a success in Leipzig. Kienel's opera, Evangelin, is well liked in Breslau.

Hulay's opera, Geigenmacher von Cremona (The Violinist of Cremona), was heard for the first time at Prague on Oct. 12.

Sarah Bernhardt, whose genius for self-advertising ought to be more generally recognized, never lets an occasion escape to rush into print. A German newspaper having announced a tour of "the divine Sarah" through Germany, she at once telegraphed to the Paris *Figaro* the following characteristic note: "Pray deny the paragraph reproduced in your paper announcing a tour in Germany. I am not interested in politics. I blame no one, but I shall not play in Germany." It is only hoped that when all the savage tribes of South Africa will have seen and grown tired of Sarah Bernhardt, some enterprising American manager will secure her services as a press agent.

Grouse Fortune, the new Neillac play, will be submitted to the committee of the Comedie-Française shortly. If the play is accepted, it will be put into rehearsal this winter.

Armand Houssaye, the octogenarian French essayist, has completed a five-act drama in verse, which has been submitted to the Comedie-Française.

CORRESPONDENCE.

ALABAMA.

ANNISTON.—Noble Street Theatre (R. St. John, manager): J. K. Emmet presented Fritz in a Madhouse 4 to a fair and very appreciative audience. The supporting co. is the best that has been seen here for a long time.

TUSCALOOSA.—Academy of Music (Brady and Miller, managers): Charles L. Davis in Alvin Karpis played to a crowded house, in spite of bad weather, Oct. 20. The performance did not seem to greatly please.

MOBILE.—Mobile Theatre (J. Tannenbaum, manager): Joe Ott in The Star Gazer Oct. 31 to fair business. E. E. Rice's Surprise Party 1, 2 to large houses; the specialties were extra good and much enjoyed. PRINCETON.—Theatre (Fred. Hooker, manager): The Craig-Chalmers Stock co. 29-30 in Still Waters Run Deep; The Baby 30.

NEW DECATUR.—Echols' Opera House (J. C. Gordon, manager): Thomas Keene in Hamlet Oct. 29; a large house. ITEM: Special trains were run in from the surrounding towns. J. K. Emmet in Fritz in a Madhouse 4.

EUPAULIA.—Morris Opera House (Jacob Stern, manager): Katie Putnam in Old Lime Kiln to a large and well-pleased audience 4.

MONTGOMERY.—McDonald's Theatre (G. F. McDonald, manager): Thomas W. Keene presented Louis XI, and Shylock to enthusiastic and cultured audiences 1, 2. Craig Graham Stock co. 11-14; Stuart Robinson 15-17; Billy Van was booked, but cancelled dates and returned East.

TALLADEGA.—Chambers' Opera House (George W. Chambers, manager): Katie Putnam presented the Old Lime Kiln Oct. 23 to the largest and most appreciative audience since the season opened. House dark 23-31. ITEM: After the last act the church choir in Selma, Ala., presented Katie Putnam with a beautiful floral token; also in Montgomery, Ala., Mayor Clisby, Captain of the Mounted Artillery, presented her with a floral tribute of his comrades' esteem for their charming homely member.

GADSDEN.—Kyles' Opera House (Charles L. Leach, manager): Billy Van's Minstrels to appear 6, did not come. Robert J. Burdett will deliver a lecture, "A Twice-Told Tale," 9. Graus' Opera co. 12.

BIRMINGHAM.—O'Brien's Opera House (Ben. S. Theiss, manager): Sinbad Oct. 24 to S. R. O.; an excellent performance. Bob and All Taylor 25 in their great lecture, "Yankee Doodle and Dixie," to a packed house. Thomas Keene 30, 31 to fine business; excellent performance. Ride for Life 1, 2; Fritz Emmet 3.

ARKANSAS.

HOT SPRINGS.—Opera House (J. W. Van Vliet, manager): Devil's Auction Oct. 29 to a full house. This week-end spectacular play has a strong cast this year. The old favorites are supplemented by new dancers and specialists, making one of the best shows of its class on the road. The White Squadron 31 to a fair house. The play is tolerably good. The Victor Staunton of M. L. Altop is above the average. The special scenery fine. Tribby 1 to a full house. Receipts, \$450. All the parts were well taken. The Tribby of Marion Gray is a charming interpretation of the character. Tribby 2, and matinee, did not draw so well, much excitement being felt about the Corbett and Fitzsimmons promised fight at this place. William A. Brady, under whose direction the co. is, saw the production for the first time this night. All Field's Minstrels 4; Louis James 7; Land of the Midnight Sun 13; Sinbad 15; Span of Life 21; Billy Van's Minstrels 28.

LITTLE ROCK.—Capital Theatre (G. B. Nichols, manager): A. M. Palmer's co. in Tribby 31, matinee and night, to good business. W. A. Brady and James Corbett witnessed the performance. The White Squadron 1, 2 to big houses.

FORT SMITH.—Grand Opera House (J. C. Mura, manager): Dark the past week.

HELENA.—Grand Opera House (Newman and Elman, managers): Charles H. Yale's Devil's Auction Oct. 30 to good business. Clay Clement in The New Dominion 31; good house; audience well pleased. Tribby (Palmer's) 7; J. K. Emmet 11; Spider and Fly 21.

CALIFORNIA.

SAN DIEGO.—Fisher Opera House (John C. Fisher, manager): Pandora was presented by local talent Oct. 23, 24 to highly pleased audiences. Pandora has many bright and original points in it and would doubt prove successful in the hands of professionals. Joe Cawthorn 15, 16; Charles's Aunt 18.

OAKLAND.—MacDonough Theatre (Charles E. Cook, manager): Beginning 4, with a concert by the Artists Trio, there will be given a series of six performances at intervals of three weeks by various attractions. House dark week of 28. Town elaborately billed for Caroline Miskel-Hoy's Contented Woman. OAKLAND THEATRE (Louis Imbaza, manager): Week of 28 May Nanny and co. in Shadow of a Great City. Andrew Waldron made a hit in his initial appearance here. Next week, The Coast Guard with elaborate scenic effects.

STOCKTON.—Yoshimite Theatre (F. P. Adams, manager): A. M. Palmer's co. made a great success Oct. 29, presenting Tribby to the largest house of the season; receipts, \$1,250. Hoyt's Contented Woman did a good business 20; audience very enthusiastic. Haverly's Nantodon Minstrels underlined for 2 with The Passing Show 12 and Charles's Aunt 14 to follow.

AVON.—Haverly's Nantodon Minstrels, underlined for 2 with The Passing Show 12 and Charles's Aunt 14 to follow. E. Dices 6-10; Post's Comedy co. 11-15. PAVILION (A. H. Ashley, manager): Gentry's Horse and Dog Show 30-3; big crowds.

LOS ANGELES.—Theatre (H. C. Wyatt, manager): Canary and Lederer's New York production of The Passing Show 5-9. BURBANK THEATRE (Frederick A. Cooper, manager): A most excellent production of The Ensign by the Frawley co. drew largely week ending 2. Augustin Daly's Nancy and Co. 4. ITEM: Jake Gottlieb, the veteran San Francisco manager, is in the city on a business trip.

REVERSH.—Loring Opera House (F. A. Miller, manager): Technical Phantasm, by local talent and the auspices of the Woman's Relief Corps, Oct. 25, 26 to fair houses. ITEM: A. M. Palmer's Tribby co. canceled 29.

FRESNO.—Barton Opera House (R. G. Barton, manager): A. M. Palmer's co. in Tribby Oct. 23; crowded house; advanced prices, performance excellent. Canary and Lederer's co. in The Passing Show 4; Haverly's Minstrels 11; The Bostonians 18, 19.

REDLANDS.—Academy of Music (E. J. Underwood, manager): The Stallman-Ward co. week ending Oct. 28; pleasing performances but light business.

SAN BERNARDINO.—Opera House (M. L. Kiplinger): Stillman-Ward co. to a large house Oct. 28.

COLORADO.

GRAND JUNCTION.—Park Opera House (Edwin A. Haskell, manager): Charles's Aunt 1 to fair audience; performance good. House dark 27. Shilling's Minstrels 7; Pauline Hall 13; Hermann the Great 21.

ASPEN.—Whitaker Grand Opera House (J. J. Ryan, manager): Charles's Aunt to good business Oct. 31. Shilling's Minstrels 5.

PUEBLO.—Grand Opera House (S. N. Nye, manager): Sam Jones, lecture 20; S. R. O. Charles's Aunt Oct. 29 to full house. Charles E. Schilling's Minstrels 30; good business. Mr. Schilling has the strongest co. he has ever brought to Pueblo.

LEADVILLE.—Weston Opera House (A. S. Weston, manager): Charles's Aunt was presented to a good house 30. LUCYVILLE THEATRE (S. S. Simpson, manager): Stock co. played the Streets of New York to good business.

GREENLEE.—Opera House (W. A. Heston, manager): Dark 4-8. Carter's Fast Mail 11.

CONNECTICUT.

HARTFORD.—Proctor's Opera House (F. W. Lloyd, manager): James C. Roach Oct. 31 presented his own play, Rory of the Hill, before a large audience who frequently interrupted him with hearty applause. Mr. Roach has an individuality of his own, and acts the hero, full of pathos, interspersed with keen wit. The supporting co. was of unusual excellence. The baggage check, with James T. Kelly as the principal comedian, played a return date 1, and repeated its former success. The skit abounds with good singing and drolleries. Girl Wanted 2, amused a large audience. In this piece Frank Bush is featured, and he has abundant opportunities for displaying his versatility.

Walter Sanford's Struggles of Life 4, 5, drew top-heavy houses. Thrilling climaxes and elaborate scenery of the metropolis were the features. Jewett, the Magician, assisted by Marshall P. Wilder, made his annual bow at this house 6 to a large-sized audience. Since last seen here Jewett has added many new and startling tricks to his repertoire, and his entertainment compares most favorably with the leading magicians. He was the recipient of much applause for his clever work. John Kernell 7, James O'Neill 8, 9. FOOT GUARD HALL (E. Sessions, manager): The musical season was most auspiciously opened at this house 31, when a large and fashionable audience listened to Melba in concert, assisted by Campanini and Scalchi, all of whom received rapturous applause. Scenes from Faust and Lucia di Lammermoor completed the excellent programme.

IRVING.—W. M. Smith, formerly of this city, has the direction of the tour of James C. Roach. Melba and her co. came direct from Washington to Hartford, cancelling the New Haven engagement, as her manager desired to reserve her strength for the Hartford, Providence, and Boston engagements. The Hartford Wheel Club, an organization of local prominence, will occupy rooms in the new theatre building. Donoghue's Auditorium, the remodeled Allen Hall, is occupied this week by the Maccabees festival. O. H. Butler, formerly manager of the Bijou Theatre, at Washington, was warmly greeted by his many friends here 2. He is traveling manager for the various attractions of Davis Keough, and at present is looking after the affairs of Girl Wanted. W. R. Still, recently dramatic reporter of the Post, and formerly of the New York Recorder, has gone to Cuba to act as correspondent for a London journal.

NEW HAVEN.—Hyperion Theatre (G. B. Bunnell, manager): Roland Reed was the attraction Oct. 29, and with Land Me Your Wife as the vehicle to display their talents he and his excellent supporting co. kept the crowded house in constant good humor. Frohman's co. in The Masqueraders 31-2 did a very satisfactory business from a box-office point of view. The principals were fully competent, but like nearly all the Frohman cos. seen here this season, part of the co. is below the average. The press of the city did some lively kicking on this one point. Fred C. Whitney's Opera co. in The Fencing Master 6, big house. Melba and her concert co. were booked for 3, but were forced to cancel on account of sickness. Advance sale was large. 1402, 9, 9. Excelsior, Jr., 11-15. GRAND OPERA HOUSE (G. B. Bunnell, manager): Our fellow townsman, John E. Birman, and his even-tempered co. in Tim the Tinker filled the house 31-2 despite the disagreeable weather. Frank Harvey's Sinbad of the Night 46 had a large and fine house on the opening 4. To see the crowds of well-dressed women and children that attended the four matinees each week at this house caused one to doubt the stories of hard times which I hear from the traveling managers. The business, theatrically, so far this season was never better. Howard Athenaeum co. 7-8; The White Crook 11-13. ITEM: Rice's big production, Excelsior, Jr., which will give seven performances here, promised to be an event to be long remembered. Manager Bunnell has arranged to have special trains for the large number of out-of-town patrons who have signified their desire to attend.

BRIDGEPORT.—Park City Theatre (Parsons and Jennings, managers): A thoroughly capable co. in a really interesting melodrama was Jack Harlaw's engagement Oct. 16, 17, but business was light. Rentz-Santley Burlesques 18, 19, gave a clever performance, particularly the "Something You Don't See Every Day" specialty. E. M. and Joseph Handke's co. starting tour added another link to its success 22 in A Social Highwayman, to a large house. Sightless Edward Baxter Perry repeated his successful recital-lecture 24. The whole performance was a success. House dark 26-30. The Politician 1; Joseph Hart was A Gay Old Boy in earnest 2; Charles Frohman's Masqueraders 4, to a large house. A Trip to Chinatown 6 had big houses. Whitney's co. in The Fencing Master with Germaine in title role 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.

THE AUDITORIUM (Parsons and Jennings, managers): The Tomlinson Comedy co. 14-19 had rather light business, and were mediocre. Land of the Living was well given 21-23 to fair business. Lost in New York 24-26 to light houses. Fred. Rider's Night Owl Burlesques with Dan Collins and genial Joe Zieffle had four big houses 27-30. Frank Bush presented his Girl Wanted 31 to good business. Rory of the Hill was thrilling and well staged. The Mackay Opera co. gave five operas 4-6. A large audience welcomed Dan McCarthy 7-9 in repertoire. Niobe 11, 12; Fay Foster Burlesque co. 13; The Black Crook 14-16; Ullie Akerstrom 16-20. ITEM: J. Randolph Jaylord, for two seasons with The Fencing Master, entertained a party of his old friends in the co. at the Gaillard, his father's hotel, after the performance 7. Agnes and Lucy Bayles, well-known vocalists, joined the Mackay Opera 6 to open in Pittsburgh 11.

ROCKVILLE.—Henry Theatre (Murphy, Wend-hiser, and Pilton, managers): Ladies' Club drew light houses 1, 2, owing to stormy weather and local entertainments. The performance was pleasing, and Charles Robinson as the Irish comedian, made a big hit. Stetson's Uncle Tom's Cabin co. 4, to a big house. Ullie Akerstrom 11, 12. OPERA HOUSE (J. H. Freeze, manager): The Little Comedy co. in repertoire for the week of Oct. 21 played to the largest business ever done in this city. ITEM: Mrs. Keeler, a member of the co., was taken ill while playing here, and still remains here. He is somewhat improving. A Trip to Chinatown, booked for 5, has cancelled on account of change in route; play here later in the season. Black Crook 11.

NORWICH.—Broadway Theatre (Dodge and Harrison, managers): Bill Nye and Bert Pyle cancelled their engagement 2 for unknown reasons. The Fencing Master was sung to a large and well-pleased audience 5. The principals were good, and the chorus and orchestra well-drilled and useful. His Henry's Minstrels 6; Cotton King 11; Modjeska 15, and Salvini 22. BREED OPERA HOUSE (Ira L. Jackson, manager): Closed 4-9.

SOUTH NORWALK.—Hoyt's Opera House (J. M. Hoyt, manager): McCarry Comic Opera co. Oct. 26-2; poor houses; excellent entertainment. Marie Hubert Frohman in The Witch 7.

STANFORD.—Town Hall (F. M. Briggs, manager): Black Crook 4; fair house; performance very poor. O. D. Byron 12; Niobe 13.

MIDDLETOWN.—The Middlesex (Middlesex Assurance Co., managers): Roland Reed, with a fine co. delighted a good-sized audience with The Politician Oct. 31. Haverly's Nantodon Minstrels 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.

WATERBURY.—Jacques Opera House (Jean Jacques, manager): Ullie Akerstrom closed a most successful three-nights' engagement Oct. 2. A crowded house greeted her and co. at each appearance. The comic opera, Priscilla, as produced by local amateurs 4, proved to be of unusual merit. Luella Wagner as Priscilla, Florence Klein as Resignation, and George Boyd as Miles Standish deserve special mention. On 6, 7, The Struggle of Life filled the house at each performance with a delighted audience. The co. was a strong one, and the scenery excellent.

NEW BRITAIN.—Russum Lyceum (Gilbert and Lynch, managers): Charles Frohman's co. in Sowing the Seed Oct. 28, played to largest house of the season. Miss Hampton was presented with a handsome bunch of roses. James C. Roach in Rory of the Hill 1, to light business. The Grand Parade, a local enterprise, in packing the theatre nightly this week. Fencing Master 11; Cotton King 12; Ullie Akerstrom 16-18. OPERA HOUSE (John Hanna, manager): Tony Farrell 9. ITEM: A. L. Bishop has resigned as manager of this house, and no successor has as yet been secured. Mr. Hanna managing temporarily.

DELAWARE.

WILMINGTON.—Grand Opera House (Jesse K. Baylis, manager): Tornado came 2; good business.

The Brownies 8, 9; Wang 11; Milk White Flag 12; Lewis Morrison 18; Fair Virginia 19. ITEM: Tanager (Charles V. Miller, manager): Midnight Flood came Oct. 31-2 large houses. Lost in New York 4-6; fair business. In the Foot Hills 7-9. Birds of a Feather 11-13. Derby Mascot 14-18.

GEORGIA.

SAVANNAH.—Theatre (J. C. Shaw, manager): Billy Van's Minstrels Oct. 23; first appearance here; show not as extensive as the advertising. business light; top-heavy house. Joe Ott 24 in The Star Gazer to fair house. Of the support Dorothy Gray, May Jordan and Phil Ott assisted considerably in the Star Gazing. J. K. Emmet 25, 26 in Fritz in a Madhouse to poor business; deserved better. Graus Opera co. 28-2 in Tar and Tartar. Black Hussar and Beggar Student to good business. Mr. Graus brought us new faces and voices this year—a welcome change. Adelaide Randall, Fred. H. Frear and J. Aldrich Libbey sharing encores. ITEM: Mr. Michael of the Greenwall Theatrical Circuit and manager of Lyceum Theatre, Atlanta, Ga., made many friends here past week. Architect Co. spent a few days with us looking over the house.

AMERICUS.—Glover's Opera House (Bloom Brown, manager): Joe Ott in The Star Gazer Oct. 28; moderately large but delighted audience. Katie Putnam 1 in The Old Lime Kiln to a large and delighted audience. Stuart Robinson 12; Silver Lining 23; White Mahatma 25, 26.

BRUNSWICK.—L'Arroso Opera House (M. A. Baker, J. manager): House dark Oct. 27-4.

ALBANY.—Grand Opera House (Winberg and Rosenthal, managers): Katie Putnam presented The Old Lime Kiln to a small but select and delighted audience 2. No bookings until 23 when Walter Kennedy will produce Samson. Pawnee Bill's Wild West 8; Sells Brothers' Circus 19.

GRIFFIN.—Olympic Theatre (J. D. Holman, manager): House dark until 27.

ROME.—Navins' Opera House (James R. Navin, manager): Billy Van's Minstrels played to a crowded house 4; performance only moderate. Kimbrell's Opera co. 13. Only a Farmer's Daughter 14. Breezy Time 25. Creston Clark 25.

IDAHO.

POCATELLO.—Opera House (M. O'Malley, manager): Fast Mail 1; good house; fair performance. Charlotte Tiddell 3, 4; Maharar Minstrels 10.

INDIAN TERRITORY.

ARDMORE.—Kloski Opera House (L. W. Hame, manager): In Old Tennessee Oct. 29 to a first-class attraction and deserves liberal patronage. Jerry the Tramp 1, by local talent; S. R. O. The entertainment being given for the benefit of the poor a nice sum was netted.

ILLINOIS.

PEORIA.—Grand Opera House (Chamberlain, Barhydt and Co., managers): Mexico 20; poor business. Americans Abroad 26; fair business. Conroy and Fox, O'Flarity's Vacation 28; light house. Rush City 30; large business.

FREEDOT.—Germania Opera House (Phil. Arno, manager): Weston's Comedians 4-11.

AURORA.—Opera House (J. H. Plain, manager): Salter and Martin in Uncle Tom's Cabin 30 to fair house. Robert Downing, supported by strong co. in The Gladiator 4; small house. Columbian Opera co. 11-13.

DIXON.—Dixon Opera House (F. A. Truman, manager): Waitan Conlan Oct. 31-2; poor houses.

PANA.—Grand Opera House (Lou Rokey, manager): Conroy's Ninth Regiment Band gave an excellent musical entertainment to light business 22. J. C. Lewis in Si Plunkard to standing room only 25. Con Hollow 29 to good business.

DECATUR.—Grand Opera House (F. W. Haiw, manager): The Derby Winner 31 to a good house. Rush City 2 amused a large audience.

LINCOLN.—Gillett's Opera House (Eugene Sheet, manager): Two Cadis 29; fair show. Tennesseeans 1; crowded house. BROADWAY THEATRE (John J. Canitt, manager): Louis James 27; Alabama 28, matinee and evening.

ROCK ISLAND.—Harper's Theatre (Charles Bener, manager): House dark week ending 9.

BELEVILLE.—Tiemann's Opera House (L. E. Tiemann, manager): J. C. Lewis in Si Plunkard to a large and well-pleased audience. Samuel T. Jack's Bill Fighting co. 3 to a good house. Performance gave general satisfaction. Limited Mail 13; Al. G. Field's Minstrels 16.

STERLING.—Academy of Music (Fred Hempstead, manager): J. J. Ingalls lectured Problems of the 20th Century 20, to large audience.

MATTOON.—Doll Opera House (Charles Hogue, manager): The New York Stars, Gus Hill's, 2, fair houses, good performance.

CHAMPAIGN.—Walker Opera House (J. W. Mulliken, manager): Gustave Frohman's co.

co. in said Pasha 3, a strong well balanced co. to a fair sized audience. —ITEM: The Columbia Opera co. disbanded here, returning to Chicago. G. G. G. Comedy co. week 23.

CLINTON.—NEW OPERA HOUSE (John B. Arthur, manager): Tennessee Jubilee Singers 2, fair business. A. V. Pearson's Land of the Midnight Sun and The Police Patrol 7.8.

KANKAKEE.—ARCADE OPERA HOUSE (Charles H. Cobb, manager): Satter and Martin's U. T. C. to a full house, good play. Alabama 16; Henry Waterson lectures 18; The Prodigal Father 22.

INDIANA.

MADISON.—GRAND OPERA HOUSE (T. E. De Leste, manager): Cecil Spooner opened 3 to S. R. O., and has captivated delighted audiences. Through petition of prominent citizens she has lengthened her stay here three days. She is supported by a very good co. Dobbin's Dog and Pony Show 8, 9; Field's Darkest America 18.

LOGANSPORT.—DOLAN'S OPERA HOUSE (S. B. Patterson, manager): Gus Hill's New York Stars Oct. 31; good performance to satisfactory business. Otis Skinner in Villon, the Vagabond 13. This was his first appearance in this city, and he was warmly received. Mr. Skinner possesses an excellent voice, fine physique and marvelous grace. His work as the vagabond poet and friend of the Dauphin is artistic and thoroughly enjoyable. Maud Durin as Denise, Sarah Truax as Catherine de Valence were excellent in their parts. The other members of the cast were good and the whole performance was a most pleasing one. Marie Kinzie 4-6; Walker Whiteside 12; Gladys Wallis 12; Alabama 18; Goodfriend and Lewis co. 18; Wall's Ideals 18-20; Great Brooklyn Handicap 20.

ELWOOD.—OPERA HOUSE (W. F. Van Arsdale, manager): Walker Whiteside, supported by an excellent co. presented Hamlet Nov. 30 to a fair and enthusiastic audience. The Stowaway 2 presented by an admirable co. drew a S. R. O. house. Gilbert Opera co. 9.

RICHMOND.—PHILLIPS' OPERA HOUSE (I. H. Dobbin, manager): The Stowaway Oct. 31 to fair business. The Old Homestead 4; fair business. Camille D'Arville in The Magic Kins 13. —ITEM: The Brantley (Frank McGibney, manager): Kimball Comic Opera co. with Corinne opens this new and beautiful theatre 6 in Hendrick Hudson, Jr. William Barry 7; The Prodigal Father 12.

PORTLAND.—AUDITORIUM (A. D. Miller, manager): Coon Hollow Nov. 31; large and well pleased audience. Gilbert Opera co. 7.

KENDALLVILLE.—SPENCER OPERA HOUSE (A. M. Boyer, proprietor): Old Farmer Hopkins Oct. 28; fair house. J. E. Toole 6.

NEW HARMONY.—THRAL'S OPERA HOUSE (Al Gilbert, manager): The largest house of the season greeted Love on Wheels 2, the oneretta given by Emma Wolfson, Ella Beal and her co. The performance was interspersed with pleasing specialties and was one of the best entertainments given in our Opera House for many years.

HUNTINGTON.—OPERA HOUSE (H. E. Rosebrough, manager): The Howard Wall Musical Comedy co. pleased large audiences week of Oct. 28. Old Tennessee 9; Charles Gardner 15.

ROCKVILLE.—OPERA HOUSE (D. Strouse and W. White, managers): The Stowaway 6; Dr. Johns, lecture 11; Flanagan's Wedding 20. —CARLISLE HALL (D. Carlisle, manager): Closed.

WASHINGTON.—OPERA HOUSE (Horrell Brothers, manager): Horace Mitchell in A Flag of Truce 1, cancelled on account of co. closing. Daisy Clifton Specialty and Novelty co. opened their season here 4 to a fair-sized audience. The Stowaway 9; Alabama 11; Human Hearts 12.

GOHLEN.—THE IRWIN (Pink Irwin, manager): A Fatal Card 4 to S. R. O. Performance excellent, it being the unanimous opinion that this is the best attraction that ever appeared here. Old Tennessee (J. A. Traffic, manager) 8.

MUNCIE.—WYSON'S GRAND OPERA HOUSE (H. R. Wyson, manager): Gus Hill's Stars to a good house and fair performance Oct. 28. Gen. J. B. Gordon 20, lecture, crowded house.

PERU.—EMERICK'S OPERA HOUSE: Dark 13-17.

EVANSVILLE.—GRAND (King Cobbs, manager): In Old Kentucky drew a splendid house Oct. 20 followed by William Barry in The Rising Generation 1 to a fair house. Mr. Barry is very clever and wittily enjoyed by all. W. H. Crane 2; Devil's Auction 9; Walker Whiteside 11; Sousa 12; 14-15. —ITEM: The T. J. Groves, manager: The Wilbur Opera co. drew a crowded house 2. A Railroad Ticket 18; Billy Van's Minstrels 12; Stowaway 14.

VINCENNES.—GREEN'S OPERA HOUSE (C. G. McCord, manager): A Pair of Kids drew a good house 2; performance medium. Every seat has been sold for the Minstrels 7 and indications point to the largest attendance in the history of the house.

ANDERSON.—GRAND OPERA HOUSE (J. E. May, manager): Gladys Wallis in The Cricket 1; a very pleasing entertainment to a fair house. The singing of Robert Hartly who took the part of Pierre deserves special mention. Walker Whiteside in Hamlet to good attendance 4. This was one of the best performances ever seen here. In Old Kentucky 6; good performance; good business. Fanny Rice 9; Special Delivery 18; Billy Van's Minstrels 12; Country Circus 21.

LA FAYETTE.—GRAND OPERA HOUSE (George Seeger, Jr., manager): Primrose and West's Minstrels Oct. 31 to the capacity of the house. Friends 26; small audience. Conductor's Band played a return engagement 27 to a fine audience. Colonel Robert G. Ingensol's lecture 30 was well received by a large house. Otis Skinner 31 gave Villon the Vagabond to fair business. In Old Kentucky 4; large house. Walker Whiteside 6; W. H. Crane 9; Courtenay Thorpe 12.

LAFORTE.—HALL'S OPERA HOUSE (W. C. Miller, manager): Dark 4-9. The Three Guardsmen canceled 4. Charles A. Gardner 12.

CRAWFORDSVILLE.—MUSIC HALL (Mace Townsley and Sam B. Thomas, managers): Col. Robert G. Ingensol to a crowded house Oct. 31. Walker Whiteside in Richard III. 4.

KOKOMO.—OPERA HOUSE (H. E. Henderson, manager): The Stowaway 1; splendid business and good performance. Alabama 18; O'Hooligan's Masquerade 18; White Slave 21; Limited Mail 27.

ELKHART.—BUCKLEN OPERA HOUSE (David Carpenter, manager): William C. Andrews and his co. in My Wife's Friend Oct. 31; good house. Conroy and Fox in O'Flaherty's Vacation drew a fair business 4. Performance excellent.

MONTPELIER.—GRAND OPERA HOUSE (C. M. Murphy, manager): The Gilbert Opera co. 1; good house; excellent performance, with exception of chorus. Old Tennessee 12.

SOUTH BEND.—OLIVER OPERA HOUSE (J. and J. D. Oliver, managers): Two Much Johnson 6; heavy advance sale. —ITEM: The Opera House (J. B. Toma, manager): Sharp's Superb co. week of 4-9 at popular prices.

TERRE HAUTE.—NAVY'S OPERA HOUSE (James B. Dickson, manager): Coon Hollow Oct. 28; light house. In Old Kentucky 31; fair business. Gladys Wallis presented The Cricket to a pleased audience 2. Walker Whiteside in Richard III. 3 to a good house.

NEW CASTLE.—ALCAZAR (J. F. Thompson, manager): National Flower (local) closed a three nights' engagement to successful business. Gilbert Comic Opera co. 9 in La Macotte Up to Date; large advance sale. Crawford Brothers' Minstrels 9.

FRANKFORT.—COLUMBIA THEATRE (Auchie and Bennefield, managers): Gus Hill's New York Stars Oct. 31; good business; excellent performance. In Old Kentucky 3; crowded house; audience delighted. Affie Warner as Widge made a great hit. Devil's Auction 14; The Defaulter 21; White Slave 21.

NEW ALBANY.—OPERA HOUSE (J. D. Cline, manager): James A. Reilly and his co. presented A German Soldier and The Broom-maker to the smallest house of the season 28, 29. The light business must be attributed to the fact that the co. did not furnish sufficient paper to properly advertise their appearance. Manager Cline has wisely concluded to play no more co. that come in short of paper. James A. Reilly appears in the leading roles, and did some good work, although he was suffering from a severe cold. May Templeton and Ben J. Williams acquitted themselves in a very creditable manner of their respective parts. Dog and Pony Caravan 6, 7; Clara Schumann Ladies' Orchestra 8, 9. Hal Reid's Minstrels 11.

SEYMOUR.—OPERA HOUSE (F. O. Cox, manager): A Pair of Kids Oct. 20; played a very small house. Dog and Pony Show (J. H. Dobbin, manager) 2; poor house. Cecil Spooner in Dobbin's 7-9 and Saturday matinee, opening in The Buckeye. Human Hearts 12; Al G. Field's Minstrels 20.

BUNKER.—TODD OPERA HOUSE (Charles W. Todd,

manager): A Pair of Kids Oct. 20 to a fair house; performance not up to the standard. The Gilbert Comic Opera co. 31 to poor business, earned by a report from Union City that the co. was not up to the standard, which, however, proved false. The performance was above the average and delighted the small audience present. Si Perkins 12; Prof. Albini 17-18; Jane Coombs Dec. 2, Side Tracked 17.

COLUMBUS.—CHRYM'S THEATRE (R. F. Gottschalk, manager): Colonel Robert G. Ingensol lectured to a crowded house 1, subject, "The Bible," and shook up this old orthodox burg as it was never "shooked up" before. Home talent concert 3; large audience. The Prodigal Father 11 and Field's Minstrels 10 both canceled; changed route. A Texas Steer 20; The Defaulter 27.

IOWA.

CLINTON.—DAVIS OPERA HOUSE (William McMillan, manager): Satter and Martin's Uncle Tom's Cabin Oct. 23 to packed house. Had good child dancer specialty, and good orchestra. Ariel Sestette (Smith Sisters) 25, on Y. M. C. A. course, to good house, gave enjoyable entertainment. Political meetings 28, 29. Stapleton's Frohman co. 4 in Americans Abroad to good business, gave lots of satisfaction. This is the fourth appearance here in the past twelve months of Mr. Stapleton and his principals, and we are pleased to note they have played to increased receipts each time. —ITEMS: Murray and Mack in Finnigan's Ball 12. Walter Campbell replaces Joseph Treacy in the Stapleton co., and Esther Lynn will join them at Louisville. The District Skule (local talent) for I. O. O. F., holds the boards at the Davis 7.

BURLINGTON.—GRAND OPERA HOUSE (Chamberlin, Barbyrd and Co., managers): Friends Oct. 21 drew a good house and was given in a manner that was pleasing and effective. Milton Boyle, Lucius Henderson, William Humphreys, and Selma Foster were all strong in the roles essayed by them. Colonel Robert G. Ingensol lectured 25 to an audience of moderate size. Emily Bancker in Our Flat delighted a well-filled house 28. Her support was excellent. Conroy and Fox in O'Flaherty's Vacation 31 played to good business and gave a pleasing performance. Steve Brodie in On the Bowery 5, small house and indifferent performance. Robert Downing 9; Tim Murphy in A Texas Steer 11.

DAVENPORT.—BURTS OPERA HOUSE (Charles T. Kindt, manager): Derby Winner had a large audience 2. Sandow 6; Charles Gardner 10; Primrose and West 18; Texas Steer 17; Old Homestead 18; Little Robinson Crusoe 20.

MAISON CITY.—AUDITORIUM (John Barland, manager): Dark Oct. 28-2. —PARKER'S OPERA HOUSE (H. G. and A. T. Parker, proprietors): Cracker Jack co. 5 to good house. Pay Train 14.

DES MOINES.—FOSTER'S OPERA HOUSE (William Foster, manager): Clara Morris in Raymond 1; large and well-pleased audience; excellent performance. Alabama 2; good business; general satisfaction. The Defaulter 4; Charles A. Gardner 6; The New Trocadero Vaudeville 7; Primrose and West's Minstrels 13. —GRAND OPERA HOUSE (William Foster, manager): House dark week of 2. Anna Eva Fay 4-9; Side Tracked 11, 12; Cracker Jack 16.

CEDAR RAPIDS.—GREEN'S OPERA HOUSE (John B. Henderson, manager): In Old Madrid, a good entertainment at popular prices 2, and matinee. Business excellent. A Texas Steer 7; good advance sale. The Defaulter 4; A Cracker Jack 12; Old Homestead 19; Darkest Russia 20. —ITEM: William Hoy canceled 15, much to everybody's disappointment.

OTTUMWA.—GRAND OPERA HOUSE (J. Frank Jersey, manager): Old Homestead Oct. 31 to fair business. A Globe Trotter 1 to poor business. The Defaulter 2 to good business. Jule Walters' co. No. 2 in Side Tracked 6.

INDEPENDENCE.—GEMMY OPERA HOUSE (R. M. Campbell, manager): Golden Ball co. failed to appear Oct. 24. Cracker Jack 9; Modern Woodman 33; Green Goods Man Dec. 5.

ANAMOSA.—GRAND OPERA HOUSE (C. R. Howard, manager): Midnight Watch to fair business Oct. 29; performance good. House dark 4-9. John J. Ingalls 12.

CARROLL.—GERMANIA OPERA HOUSE (Ralph P. Sterling, manager): Salisbury Orchestra 13.

CHEROKEE.—GRAND OPERA HOUSE (Sanford and Moore, managers): A Cracker Jack Oct. 31 to fair business. Maloney's Wedding 6; Morrison's Faust co. 7.

PORT DODGE.—FENNER'S OPERA HOUSE (G. F. Rankin, manager): Maloney's Wedding Oct. 28; good house; performance not up to the standard. A Cracker Jack 1; good house and co. Pay Train 12; Temple Quartette 18; Fawcett-Russell co. 20, 21; Bonnie Fish Wife, by home talent, 27. Modern Woodman 28.

OSKAHOUSA.—MASSON OPERA HOUSE (H. L. Briggs, manager): Aladdin's Sestette 1; full house and good co. Alabama 4; on better than ever.

DECORAH.—GRAND OPERA HOUSE (C. J. Weiser and B. R. Morse, managers): Alabama Oct. 29 gave a delightful performance. Clement Bainbridge as Captain Davenport, giving excellent work. Charles A. Gardner 6 in his new play, A Prize Winner. —ITEM: W. H. Munsterbach, in advance of Karl Gardner, was here 2. Manager Weiser returned from his trip to Chicago 2.

MARSHALLTOWN.—ODON THEATRE (I. C. Speers, manager): Old Homestead Oct. 29; good house; excellent satisfaction. Charles A. Gardner 8.

IOWA CITY.—OPERA HOUSE (Perry Clark, manager): In Old Madrid deserved a much better house than it had Oct. 28. The Volunteer, by home talent, had small house 20. Lincoln 31. Carter's The Defaulter 7; Hoyt's A Texas Steer 14.

BOONE.—PHIPPS OPERA HOUSE (J. J. Kirby, manager): A Cracker Jack 14; Jules Walters' Side Tracked 18; Andrews' Opera co. 18; Darzler 21; J. K. Emmet 27.

DUBUQUE.—GRAND OPERA HOUSE (William T. Roehl, manager): Otis Skinner in Villon the Vagabond pleased the most fashionable audience of the season 20. Many guests felt a personal interest in the leading lady, Sarah Truax, formerly of Delmar at St. Joseph's Academy here. Emily Barker, Our Flat pleased a fair-sized audience 30. Doreilly, Girard and their excellent co. in Rainmakers 21; big house.

MUSCATINE.—COLUMBIA OPERA HOUSE (Carl Leindecker, manager): Alabama played Oct. 31 to a good house; co. fine. Midnight Watch played 2 to a fair audience; co. fair. House dark week of 4, owing to Defaulter co. canceling.

SIOUX CITY.—PRAVY GRAND (A. B. Bell, manager): The Old Homestead Oct. 29; Lillian Lewis in Cleopatra 28; both to crowded houses. A Cracker Jack drew well 29, and Hanlon's Superbs 31-1 drew crowded houses.

CRESTON.—OPERA HOUSE (J. H. Patt, manager): Chase-Lister co. Oct. 21-23; good business. Uncle Jack Sprucey 30; The Dazzler 12; Mahoney's Wedding 12.

KANSAS.

TOPEKA.—GRAND OPERA HOUSE (L. M. Crawford, circuit manager; O. T. Crawford, local manager): The Dazzler played a big audience Oct. 28. The piece is practically the same as last season, but the audience went wild over the house eccentricities of Raymond Finlay, the guff comedian, and grotesque antics of Robb Ralston, the midwest comedian, and the excellent singing and dancing of Ida Rodgers, Lottie Burke, Alice Whitney, Max Miller, and Will West, the last of whom excited the salivary sympathies of our thirty prohibitionists by his latest imported English song, "Beer," which was rapturously received. The Black Crook 1, with its wealth of fairy lure, brilliant armor, dazzling costumes, faultless females, intricate marches, and clever specialties drew out another big house. The show was an excellent one on traditional lines, and carried old stagers back to prehistoric times, when peroxide Pauline Markham was christening as Stalacta. The specialties of the Maher Sisters, acrobatic dancers; Melville, the juggler; Mamie Conway, Mardo, and Fin-Fin, a contortionist, were all above the average and well received. The Old Homestead 2 closed the week with another big house, which laughed and wifed by turns, and thoroughly enjoyed the quaint and homely New England idyll. The Old Homestead Double Quartette rendered a large variety of most pleasing and appropriate songs during the play, and the novel and beautiful storm and rainfall scenic effects, closing Act 1, aroused the greatest enthusiasm, being undoubtedly the prettiest of the kind ever shown on our stage. —ITEM: Crawford's Opera House (L. M. Crawford, circuit manager; O. T. Crawford, local manager): The Hidden Comedy co. 28 for a week of popular entertainment; one of the largest and best repertoire co. that visit us. Opened to S. R. O. in Augie, followed by Dangers of a Great City, Inside Track, Denver Express, Nobody's Claim, Pauntleroy, and Faveur of Paris. The co. is a large and well-balanced one, every member giving a good wardrobe and able to do a clever specialty, and they presented the pieces

in a manner which thoroughly pleased the crowds which greeted them. H. M. Charles A. and Iona Holden, and Kitty DeLorne were the ruling favorites. —ITEMS: John M. Ashbaugh, for eleven years the associated manager of the Grand, under the Kendall ownership, and prior to that time a well-known manager of theatres in San Diego, San Jose, and Santa Barbara, California, where he has large landed interests, is again thinking of entering the business as a manager. —J. H. Decker, representing Primrose and West, "the Monte Cristo Minstrel Troupe," and Harry Hardy, manager of Grimes' Cellar Door co., were blowing their anniversary horns, in advance of their respective attractions, the past week, and if these shows don't do their business here it won't be through any fault of theirs. Business is steadily rising better each week, and everybody is smiling in consequence.

WELLINGTON.—WOOD'S OPERA HOUSE (Ada M. Back, manager): Grimes' Cellar Door 7; The Royal Hawaiian Military Band 13. —AUDITORIUM (Charles J. Humphrey, manager): Chicago Ladies' Quartette 2 appeared before a packed house; highly-pleased audience.

PARSONS.—EDWARD'S OPERA HOUSE (Johnson and Steele, managers): The Defaulter Oct. 25 played to good house. Human Hearts 28, an excellent performance; fair business. The Royal Hawaiian Band and Glee Club 18; Kempton Comedy co. 23.

PORT SCOTT.—DAVIDSON THEATRE (Harry C. Erich, manager): The Defaulter, Lincoln J. Carter's latest play, had a very good house Oct. 28; co. only fair. James B. Mackie in Grimes' Cellar Door had fair house 2. Joe Oct. 29; Yale's Devil's Auction 28.

PITTSBURG.—OPERA HOUSE (McKim and Lane, managers): Grimes' Cellar Door was presented, with John Mackie in the leading role, Oct. 28; very good house; performance good, but not a very elevating tone. Sadie Raymond in Daisy is billed for 13, and Merry Haymakers 20.

ARKANSAS CITY.—FIFTH AVENUE OPERA HOUSE (F. J. Hess, manager): House dark week Oct. 27-2. —HIGH SCHOOL AUDITORIUM: The Chicago Lady Quartette 1 gave one of the finest musical programmes ever heard here. Every one in the large audience seemed highly pleased.

WINFIELD.—GRAND OPERA HOUSE (T. B. Myers, manager): Dark past week. Signor Blitz, who was booked for 2, came to grief before reaching here. Grimes' Cellar Door 4; Adon Jedin 28.

LEAVENWORTH.—CRAWFORD'S GRAND OPERA HOUSE (C. E. Crawford, manager): The Dazzler 3; good business.

LAWRENCE.—BOWEN'S OPERA HOUSE (J. D. Bowen, manager): The Black Crook 2, made their annual visit here 2 to a top-heavy house. Co. is fairly well costumed, and carries two or three good features. Scenery quite as good as former presentations. A Green Goods Man 6; Panny Rice 25. Business at house a little slow for few days.

KENTUCKY.

DANVILLE.—OPERA HOUSE (J. M. Collins, manager): Beach and Bowers' Minstrels 2; good house. Signor Blitz, matinee 12.

HENDERSON.—PARK THEATRE (A. D. Rodgers, manager): In Old Kentucky Oct. 29 to largest house of the season; receipts \$100. Rodgers' Concert co. 6 under auspices of Henderson Lecture Club. Devil's Auction 8; Sousa's Band, matinee 12; Field's Minstrels 14; 14-16.

PARIS.—GRAND OPERA HOUSE (Scott and Mitchell, managers): Corinne 7; Effie Ellender 18; Sousa's Band 15; In Old Kentucky 28; Derby Winner 20; Oratorical Contest, local, 28.

PADUCAN.—MORTON OPERA HOUSE (Fletcher Terrell, manager): William Barry in The Rising Generation Oct. 31; packed house. Alf and Bob Taylor in Yankee Doodle and Dixie 3; Charles H. Yale's New Devil's Auction 6.

ASHLAND.—THE ASHLAND (B. F. Elleberry, manager): Peck's Bad Boy played a fair-sized audience 1.

OWENSBORO.—NEW TEMPLE THEATRE (J. J. Sweeney, manager): William Barry appeared in The Rising Generation 2 to a large and fashionable audience. Lydia Barry proved a favorite, and responded to no less than four encores during the evening. Charles H. Yale's Newest Devil's Auction 7; large advance sale.

LEXINGTON.—OPERA HOUSE (Charles Scott, manager): Digby Bell Oct. 29; good business; performance fair. Bettmann 28; performance excellent; business first-class first-class. Si Perkins 2; light business; performance good.

BOWLING GREEN.—FUTURA'S OPERA HOUSE (J. M. Robertson, manager): Clay Clement in The New Dominion Oct. 31; large and appreciative audience. Mr. Clement received several curtain calls and each member of the co. was heartily cheered. House dark 27. R. E. Graham in Manhattan 7; Al G. Field's Minstrels 18; Zouls James 18; Special Delivery 27; A Derby Winner 28.

FRANKFORT.—CAPITOL OPERA HOUSE (Thomas Hedder, manager): Peck's Bad Boy Oct. 28; light house, performance only fair. Si Perkins 20; top heavy house; audience well pleased. Beach and Bowers' Minstrels 7. Sam T. Jack 11. House dark 4-18. —ITEM: This house has just been overhauled from top to bottom, the stage made larger, dressing rooms newly furnished, and entire hall newly painted and frescoed, making it a handsome house indeed.

MT. STERLING.—GRAND OPERA HOUSE (Hudson and O'Connell, managers): Digby Bell Opera co. in Nancy Lee Oct. 28; large and delighted audience. Georgia Minstrels 28; good house; fair performance. Peck's Bad Boy 31. —ITEM: Si Perkins co. 4; Beach and Bowers' Minstrels 4; Colonel A. O. Rabel 11, 12.

LOUISIANA.

SHREVEPORT.—GRAND OPERA HOUSE (Lynn M. Carter, manager): Trilby came Oct. 28; fine performance and large house. Spider and His Opera co. 31; Frank Jones 1; Lost Paradise 2; fine performance and good house. Tennessee Partner 11. Land of the Midnight Sun 18. Span of Life 19. New Boy 20.

MONROE.—OPERA HOUSE (C. T. Madison, manager): Dark house week ending 2. Clay Clement in The New Dominion 4 to fair business; performance excellent. William Morris in The Lost Paradise 5.

Victorien Sardou

the Celebrated Author

writes of

VIN MARIANI

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MAINE.

PORTLAND.—LOTHROP'S PORTLAND THEATRE (Charles C. Takesbury, manager): Katherine Rober in Our Kitty 4; The Banker's Daughter 5; The Clipper 6; Our Kitty and A Heroine in Rags 7; The Little Detective and White Lies 8; The Clipper and The Little Detective 9. —CITY HALL: John D. Williams in The Drummer Boy 13-15. —PARK THEATRE (Jesse C. F. Stubbs, manager): Vaudeville 4-8; S. R. O. —ITEMS: Salvini in The Three Guardsmen, booked for 4, cancelled on account of sickness. Later date to be announced. —Edward Harrigan is booked for this month. —The Elks held a social session 4. —Charles Wilton, formerly of the Portland Theatre, was here 1.

BANGOR.—OPERA HOUSE (Frank A. Owen, manager): The Gloves, given by local talent, 6, 7; large advance sale.

AUGUSTA.—OPERA HOUSE (Frank A. Owen, manager): House dark 4-9.

BATH.—COLUMBIA THEATRE (F. A. Owen, manager): Carl A. Haswin and a fine co. gave a grand performance of The Silver King Oct. 25 to a delighted audience. Rice's Comedians opened for three nights 4 to a packed house. A fine band and orchestra are a feature. Co. good. Katherine Rober 13-16.

SELEFAST.—OPERA HOUSE (F. E. Cottrell, manager): House dark week of 4.

MARYLAND.

HAGERSTOWN.—ACADEMY OF MUSIC (Charles M. Futter, manager): Charles B. Hanford, Elithu Spencer and Nora O'Brien in Julius Caesar to a fair house; very satisfactory performance. Maye Noble Florio, assisted by local vocalists, will give a dramatic reading 7. Gorton's New Orleans Minstrels 11.

FREDERICK.—CITY OPERA HOUSE (Frank B. Rholes, manager): Rice and Barton's Comedians 4; fair business. Hanford, Spencer and O'Brien 11. Gorton's Minstrels 15.

ANNAPOLIS.—OPERA HOUSE (William Sims, manager): Miss Harum Scarum Oct. 28; performance good. The World Against Her 4; large and well-pleased audience. Marie Wainwright 12; Gorton's Minstrels 19; Coon Hollow 20.

CUMBERLAND.—ACADEMY OF MUSIC (H. Stahl, manager): Charles B. Hanford, Elithu B. Spencer and Nora O'Brien, with an excellent co. presented Virginia 31 to a small but highly appreciative audience, who showed their enthusiasm by their repeated calls for Miss O'Brien and Mr. Hanford. Keller the Musician 2 to a S. R. O. house. Rice and Barton's Comedians, in McDoodle and Poodle, 3 to good business.

FROSTBURG.—RAVENSCROFT'S OPERA HOUSE (J. T. Ravenscroft, manager): House dark 10-18.

LOHACONING.—RYAN'S OPERA HOUSE (James P. Ryan, manager): Dark 7-9.

MASSACHUSETTS.

SPRINGFIELD.—COURT SQUARE THEATRE (W. C. Le Noie, manager): The Hollands and Garwick Theatre co. in A Social Highwayman Oct. 28. Superb performance to a distinguished house. A return would be S. R. O. Frank Bush in Girl Wanted 29 furnished a mirthful evening. Sowing the Wind 29 to the house of the season. Women were standing at every vantage point. Andrew Mack is Myles Aaron 30; good house.

Another of Truss and Co.'s co. and a good one. Springfield was inclined to be rather critical of Mack. As this is the old house of Scandal, whose master he has assumed, but the verdict was that it is gracefully taken. He sings sweetly and is a better actor. Melba Concert co. to exceedingly large business. Melba was in fine voice, and with Mme. Scaldi, Mlle. Baumeister, Mr. Lloyd, D'Almeida, Signor Campanari, and Timothee Adamowski, violinist (specially engaged), gave a very enjoyable concert. Stetson's U. T. C. 2, matinee and night. Rice's Surprise Party in 1892, 6, 7 to the same kind of houses they have been playing to since about that date. Katherine Corneille in The Fencing Master 9, matinee and night; Modjeska in Measure for Measure 12; Springfield Opera Club in Henry VIII. 15; McCarthy's Mishaps 16. —ITEM: Rice's co. are re-rehearsing Excelsior, Jr., afternoons and nights after the last performance, so it is not strange that some of the people seem to be overworked just now. Two of the principals, Theresa Vaughn and Walter Jones, go with the new burlesque, which opens 18.

LOWELL.—OPERA HOUSE (Fay Brothers and Hafford, managers): Joseph Hart and an excellent co. in A Gay Old Boy 31. A rainy evening prevented a large audience from witnessing a good entertainment. Faust 1, 2 and Yorick's Love for a matinee by Lewis Harrison and co. The usual satisfactory performances to heavy business. Mr. Harrison's popularity is attested by the S. R. O. house 2, a stormy night. Lillian Kennedy in Sue Condit's Harry Three 4 played a large house. W. A. Brady's Humanity 6, 7; Salvini in Ruy Blas 8. —MUSIC HALL (W. H. Body, manager): Louis Trilby, supported by the A. Q. Sc

business. The Gorman's in The Gilhooley's Abroad 5 to a large and well pleased audience. Rhéa in Nell Gwynne 7, fine performance to good business. Great Brooklyn Handicap 13; A Trip to Chinatown and Wang underlined.

PORT JERVIS.—**OPERA HOUSE** (George Lea, manager): Agnes Herndon gave a meritorious performance Oct. 29 to deserved slim attendance. Joshua Simpson 2 to a large and well pleased audience. Professor Lee (hypnotist) week 1-9. Bunch of Keys 12.—**THEATRE NORMANDIE** (E. Fuller, manager): Dark.

NORFOLKVILLE.—**SHATTUCK OPERA HOUSE** (S. Oroski, manager): Special Delivery Oct. 31, and The Midnight Special 2, gave satisfaction to moderate houses. Professor Lane gave a hypnotic performance to a large and interested audience 5, and by request repeated performance 6. The World 11.

SCHENECTADY.—**VAN CULLEN OPERA HOUSE** (C. H. Benedict, manager): Maude Hillman closed a week's engagement 2 in Nugget Nell to a packed house. The theatre was crowded at each performance, and business for the week was the largest in its history. The Royal Hand-bell Ringers had a good house 5, and gave a pleasing entertainment. The Witch drew well 4, and the co. and play were first-class. Joe Murphy in Kerry Gow 5, McCarthy's Mishaps 9.

FISHKILL-ON-HUDSON.—**BLEATIE'S ACADEMY OF MUSIC** (Clark and Beattie, managers): Tolu's Sisters in repertoire Oct. 29; fair show, a fair business, but excellent. Derby Mascot, introducing Katie Rooney, 12; Howorth's Hibernia co. 15. Concert by Mido Deyo, pianist, under the auspices of Lewis Tompkins' Home co. of Fishkill Landing.

JOHNSTOWN.—**GRAND OPERA HOUSE** (C. H. Ball, manager): Dark 29-6.

BATH.—**CASINO OPERA HOUSE** (C. A. Shults, manager): Uncle Tom's Cabin 9; Penitence Opera 12.

LOCKPORT.—**HODGE OPERA HOUSE** (Knowles and Gardner, managers): Morrison's Faust 2 to good business, but did not give satisfaction.

ROME.—**WASHINGTON STREET OPERA HOUSE** (Graves and Roth, managers): New 8 Bells 2; excellent performance and a good house. Brooklyn Handicap 6; Charley's Aunt 14.

ONEIDA.—**MUNROE OPERA HOUSE** (E. J. Preston, manager): The Royal Hand-bell Ringers Oct. 29 gave one of the best entertainments of its kind ever seen in this city. The Brooklyn Handicap co. booked for 9, canceled their date, owing to the stage being too small for their scenery. The Arabian Nights co. 12-23.

CONES.—**CITY THEATRE** (Powers and Williams, managers): Killarney 2; Howard Stock co. opened a five-night engagement 4, presenting In His Power to good business.

MIDDLETOWN.—**CASINO THEATRE** (H. W. Cory, manager): The Ellinwood Players closed week 3 to good business. Wang 4 to a good house.

DANVILLE.—**HICKMAN OPERA HOUSE** (L. H. Heckman, manager): Midnight Special 1 to good business. House dark 4-9; Ada Van Etta 14.

ITHACA.—**THE LYRIC** (M. M. Gutstadt, manager): Morrison's Faust 2; full house. The Gorman's to good business 4. Modjeska to the S. R. O. sign 6. 8 Bells 12; Roland Reed 15; Trip to Chinatown 18; Otis Skinner 22.

AUBURN.—**BURTON OPERA HOUSE** (E. S. Newton, manager): Hoyt's Bunch of Keys did a fair business 21. Boston Howard Athenaeum co. 1 to a good house. Rhéa, presenting Josephine, 2, drew only a fair house. Hoyt's A Black Sheep 4; good house and good co. A Girl Up to Date 7; Joseph Murphy 9; Byrne Brothers' 8 Bells 11.

PENNYVAN.—**SHEPARD OPERA HOUSE** (C. H. Simon, manager): Faust 2; good performance to good business. Rhéa 5.

OWEGO.—**WILSON OPERA HOUSE** (C. S. Dunn, manager): House dark 1-4; Jack Harkaway 8; Helen Blythe 24.

GLENN.—**OPERA HOUSE** (Wagner and Reis, managers): Sower's Uncle Tom's Cabin 4 had a packed house, and gave satisfaction. Cleveland's Minstrels 11. Rhéa 16.—**ACADEMY OF MUSIC** (William Music Co., manager): The Catholics are holding a fair week 4-11.

BINGHAMTON.—**STONE OPERA HOUSE** (Clark and Delavan, managers): Chauncey Olcott in The Irish Artist 1 gave a pleasing performance to a good-sized audience. Howard Athenaeum Specialty co. 2 to fair business. Hoyt's Black Sheep 4 had a packed house. Audience well pleased. Jack Harkaway 9; Rhéa 11, 12. Rhéa 13.—**OPERA HOUSE** (A. F. Fenwick, manager): Jule Walters in A Money Order, under the auspices of a local house company, came 1, 2 to big business. John J. Black in Old Rube Tanner 4-6 drew large audiences. Sam T. Jack's Creoles 7-9; May Russell co. 11-13.

WATERLOO.—**ACADEMY OF MUSIC** (C. C. Gridley, manager): Nothing in the dramatic line the last week. Gloriana 6; Midnight Special 13.

WARSAW.—**IRVING OPERA HOUSE** (W. S. Pratt, manager): House dark 4-9; Gloriana 11.

NEKINER.—**GRAND OPERA HOUSE** (H. A. Diemel, manager): 8 Bells pleased house 21; Steitz Brothers' Uncle Tom's Cabin 22; Rev. Woolley, Christian Endeavor lecture, 23; Won Back, by the City Dramatic Association, 23.

ODENSBURG.—**OPERA HOUSE** (Charles S. Hubbard, manager): Minnie Lester opened a week's engagement 4 to S. R. O. Performance good. A Thoroughbred 13.

ELLENVILLE.—**MASONIC THEATRE** (E. H. Munson, manager): Joseph Simpkins, under management of C. R. Hove, delisted a good house 4, the dancing being especially pleasing. All good co. visiting Ellenville this season have played to excellent business. Manager Munson having the confidence of the theatre-going people of the town and vicinity.

JAMESTOWN.—**ALLEN'S OPERA HOUSE** (A. E. Allen, manager): The Country Circus Oct. 20 to large business, and pleased the people hugely. Special Delivery 1 to very good business; a very good performance, attended by the entire post-office force. Minnie Madden Fiske in her new comedy of The Queen of Lians 8. Morris Brothers' Equine and Canine Paragon 9, 9. Anna E. Davis in repertoire week of 11. The Gilhooley's Abroad 18.

PERKINSVILLE.—**DUPRE OPERA HOUSE** (F. S. Cunningham, manager): House dark since Oct. 21. The Derby Mascot Nov. 6; Con Hollow 12.

CANANDAIGUA.—**GRAND OPERA HOUSE** (McKechie and Mather, managers): Morrison's Faust Oct. 21; audience large and well pleased. Rhéa delighted a crowd and house 4. Gorman's in Gilhooley's Abroad 4; good business.

SARATOGA SPRINGS.—**TOWN HALL** (J. M. Putnam, manager): Both amusement halls dark week 3.

MEDINA.—**BENT'S OPERA HOUSE** (Cooper and Hood, managers): The Opera House co. played to full houses 3, Pawa Ticket 20, 18.

YONKERS.—**MUSIC HALL** (William J. Bright, manager): The Baggage Jack co. played to a full house and gave a good performance. A Bob Hillman in Last 30 Hours gave first-class performance to full house 4. Con Hollow 11; Old Kentucky 19.

HUDSON.—**OPERA HOUSE** (Frank Norcross and co. in Niche 9 played a fair-sized audience with a very capable performance.

TROY.—**GRAND OPERA HOUSE** (S. M. Hickey, manager): Andrew Mack in Myles Aaron played to fine business 1, 2. John Kernell in The Irish Alderman pleased 4, 5. Joseph Murphy in The Shaun Rhee drew a large house 6. Robert Hillard 8; Peter F. Dailey 9.

KANSAS.—**OPERA HOUSE** (Gardner Rand, manager): Camille was presented by Olga Netherole to a fair-sized house 21. The Girl I Left Behind Me was nicely presented 1, 2. The Masqueraders 8, 9; The Blue and Gray (local) 11.

CORTLAND.—**OPERA HOUSE** (Warner Road, manager): Girl Up-to-Date, booked for 2, cancelled. 9 Bells 3; Trip to Chinatown 18; Aiden Benedict 19.—**ITEMS:** Henry E. Dixey and wife, of New York, arrived in town 6, to be present at a rehearsal of The Mikado, which is to be given here in December under their direction.—F. A. Mangang, for several seasons past leader of the Opera House orchestra, is now a member of the Ithaca Lyceum Theatre orchestra, and has removed with his family to that city.

OSWEGO.—**RICHARDSON THEATRE** (J. A. Wallace, manager): Joseph Murphy in Shaun Rhee Oct. 31 to a large house. Butcher's co. in A Bunch of Keys 6 at popular prices; fair business. 9 Bells 8; Fabio Romani 12; Runaway Colt 14; Pawa Ticket 20, 18; Robert Hillard 27.

NEWBURGH.—**ACADEMY OF MUSIC** (Fred. M. Taylor, manager): Wang was given 1 for the third time to S. R. O., long before the rise of the curtain. The co. gave the best of satisfaction. Charles Frohman's Masqueraders 5 gave a first-class show to good business. The Spickardienfest, which entertained the public here last week, was one of the best local attractions ever presented in this city, and the Children's Day Nursery, for which

benefit it was held, will be enriched about \$1,000. Niche, which gave good satisfaction the last time it appeared, duplicated its former success 7 to a fair-sized audience. The Women Suffragists Convention 8-11. Derby Mascot 12; Con Hollow 14; Cleveland's Minstrels 16, Crazy Patch 20; Stetson's Uncle Tom's Cabin 22.

CARTHAGE.—**OPERA HOUSE** (E. C. Wagner, manager): Pendleton's Minstrels Oct. 30 drew only a fair house. Excepting the work of O. Judd Manola and Marion and Pearl, the performance was poor. Fabio Romani 6 packed the house; performance excellent. This co. will lay off here until 11.

POUGHKEEPSIE.—**COLLINGSWOOD OPERA HOUSE** (E. H. Sweet, manager): D. W. Truss and Co.'s Wang was well presented to good business 2. Charles Frohman's co. in The Masqueraders 4 delighted a good-sized audience. Padernewski 7; Hoyt's A Black Sheep 9; Joseph Jefferson in Rip Van Winkle 11; Con Hollow 13; Andrew Mack in Myles Aaron 16; In Old Kentucky 19; Thatcher and Johnson's Minstrels 21; Peck's Bad Boy 23; Oliver Doud Byron 23; Lost in New York 28.

UTICA.—**OPERA HOUSE** (H. E. Day, manager): Rhéa presented Nell Gwynne Oct. 30 before a fair-sized audience, who greatly enjoyed the performance. Rhéa and her co. received two curtain calls for their excellent work. The Byrne Brothers produced their new 8 Bells 31 to a large and well pleased audience. Olga Netherole presented Camille 1 before a large and highly representative audience, which was charmed with the fine performance. Miss Netherole was called before the curtain three times. The Hustler 16; Agnes Herndon 18, 19.—**ITEMS:** Will E. Burton, of Columbus, O., has leased old Mechanics' Hall, and will shortly open it as the new Family Theatre at popular prices, presenting standard dramas, with a change of programme twice a week.

LITTLE FALLS.—**CRONKHITE OPERA HOUSE** (H. A. Cronkhit, manager): The Kodak Oct. 28 to light business. Marie Herbert in The Witch 5 to crowded house. Performance excellent, co. receiving a curtain call after each act. Helen Blythe 14, 15. Manager Cronkhit has received word that De Graff's Minstrels, booked for 4, had disbanded.—**SKINNER OPERA HOUSE** (H. A. Skinner, manager): Fabio Romani pleased a large audience 1. Brooklyn Handicap 7 to good business. Adams Horse Co. (State champions) hold a fair week of 11-15.

GLOVERSVILLE.—**KASSON OPERA HOUSE** (A. L. Covell, manager): Joseph Murphy, supported by a good co., presented The Kerry Gow 5 to big business. Election returns were read from the stage between the acts. The Great Brooklyn Handicap 6 to poor business, on account of the Republican convention. Howard Stock co. 11-16; Agnes Herndon 18; Helen Blythe 22, 23.

SYRACUSE.—**WRITING OPERA HOUSE** (Wagner and Reis, managers): Joseph Murphy to fair attendance 1, 2. A Black Sheep 4; good house. Peter F. Dailey 7; Rhéa 8, 9; A. B. Ramsey 12, 13. Roland Reed 14.—**BARTLE THEATRE** (Frank D. Bartle, manager): The Bunch of Keys to good business 1, 2. Gaylord's Band (local) gave the first of a series of Sunday night concerts 3 to a big house. 8 Bells drew well 4-6. Modjeska 7, 8; The Brooklyn Handicap 11, 12; Gilmore's Band 13.—**H. R. JACOBS' OPERA HOUSE** (G. A. Edes, manager): The Gorman's to fair business 31-2. McCarthy's Mishaps drew well 4-8; Plays and Players 7-8; Jack Harkaway 11, 12.—**ITEMS:** Carl Downing, of this city, goes with the Bostonians next season to undertake Eugene Cowles.—H. J. Vorley, of minstrel fame, is resting here.—An amateur performance of Uncle Tom's Cabin is to be given 27.

TICONDEROGA.—**IVINS' OPERA HOUSE** (Frederick Ivins, manager): The Nona Jolly co. 2; fine performance; good business.

AMSTERDAM.—**OPERA HOUSE** (A. Z. Neff, manager): A Baggage Check Oct. 29; crowded house. Fabio Romani 2 to a light business. Great Brooklyn Handicap 5; top-heavy house. The Witch opened their season here 4 to a packed house, with strong cast. The first act has been rewritten.

GLENS FALLS.—**OPERA HOUSE** (F. F. Flynn, manager): Minnie Lester Comedy co. closed Oct. 27 with a packed house. Royal Hand-bell Ringers 20, benefit of the V. M. C. A.; fair-sized audience; performance fair. Charles E. Maney's A Baggage Check 29; very good house; audience well pleased. Nona Jolly co. 31 in Kodak; poor house; performance fair. Moma Comedy co. 4 opened to big business.—**ITEMS:** Mr. McDonnell, treasurer, reports big business everywhere.

ONONDAGA.—**METROPOLITAN THEATRE** (W. D. Fitzgerald, manager): Old Rube Tanner Oct. 31 to fair business. Royal Hand-bell Ringers 4 to top-heavy house. Charles H. Hoyt's A Trip to Chinatown 12. Jessie Conthron, elocutionist, who was selected to read the prophecy at the opening of the World's Columbian exposition, and co. at the Theatre 20, under the management of the Onondaga musical and Lecture Course.—**ITEMS:** Manager Fitzgerald is being complimented in securing such an excellent corps of ushers.

MALONE.—**OPERA HOUSE** (H. A. Putnam, manager): Aaron Woodhull in The Thoroughbred 9. House will be dark until 20, when the locals hold the boards.

NEW ROCHELLE.—**CASINO THEATRE** (E. J. Martensen, manager): Tony Patten in Carryover 1; full house. Hoyt's Chinatown 7; packed to the doors. Josephine Louise 12; Oliver Byron 15.

KINGSTON.—**OPERA HOUSE** (C. V. Dubois, manager): Wang Oct. 31 to a large and delighted audience; Niche 7.

NORTH DAKOTA.

PARGO.—**OPERA HOUSE** (C. P. Walker, manager): Daniel Sully, assisted by Dan Mason, in Daddy Nolan and A Social Lion Oct. 20, 20 to good business. Kate Michelsa charmed her audience with "A Last Rose of Summer." Herschel Mayall joined co. here, replacing John C. Havens, who left for New York. Frank E. Mason, manager for Mr. Sully, reports business good. Mr. Sully is adding new people and strengthening his co. for the production of his new play, A Day in June, written by Mason and Sully. Lillian Lewis in Cleopatra to large business 2. She has given the play a pictorial mounting, excelled by no other production of its kind before the public. One of the sensational novelties was the barefoot ballet dance, but which consists of boldness rather than any degree of merit. Katie Emmett in that, an American Boy, 11; Marie Sanders 16; At Fort Bliss 18; Van Cortlandt week of 20 in repertoire. Her co. is a strong one this season, and their wardrobes are entirely new. The opening piece will be Ingebor.

GRAND FORKS.—**METROPOLITAN THEATRE** (C. J. Lander, manager): Lillian Lewis in Cleopatra Oct. 31; big house; receipts, \$627.30. Ida Van Cortlandt 4; advance sales good.

GRAFTON.—**OPERA HOUSE** (W. W. Robertson, manager): Lillian Lewis in Cleopatra Oct. 30; good house; performance one of the best this season. Marie Sanger 28.

JAMESTOWN.—**LLOYD'S OPERA HOUSE** (Daniel Sully in A Social Lion Oct. 31; good house; satisfactory performance. Lillian Lewis in Cleopatra 4; crowded house; audience well pleased.

NORTH CAROLINA.

ASHEVILLE.—**GRAND OPERA HOUSE** (Thrash and Pearsay, managers): The Manhattan in Yvetta Oct. 28; fair business. The best light opera given here for several years—good and interesting from start to finish.

WILMINGTON.—**OPERA HOUSE** (S. A. Schlos, manager): Sol Smith Russell in The Rivals Oct. 31; large and appreciative audience. In response to an enthusiastic call Mr. Russell appeared before the curtain and made a neat little speech. Mr. Russell is an old time favorite here.

GOLDENSBORO.—**MILBURN OPERA HOUSE** (B. H. Griffin, manager): Mabel Paige co. Oct. 29-2; good performance to poor business.

CHARLOTTE.—**OPERA HOUSE** (N. Gray, manager): Charlotte Dramatic Club in Furnished Apartments 5. The best performance ever given here by amateurs.

OHIO.

DAYTON.—**GRAND OPERA HOUSE** (Harry E. Feicht, manager): Gladys Wallis to light business Oct. 21. The winsome and captivating comedienne was enthusiastically received. She was well supported and the play was excellently staged, making the performance meritorious and highly satisfactory. The Willard Entertainment co. 4, 3; fair business. Some of the specialties were pleasing.—**PARK THEATRE** (Harry E. Feicht, manager): London Belles to good business 21-2. The olio contained some clever specialties. The after-piece was laughable and was a good finale to a performance of this kind. Daniel A. Kelly in The Outcasts of Great City and Shadow Detective to good business 4-6. The 19th, aided by good scenic effects, gave ample satisfaction.—**MARSHALL HALL** (Soldiers' Home): The Tornado to crowded house 31.—**ITEMS:**

Prof. John B. Meiler, leader of the Grand Opera House orchestra, is again at his post after a severe siege of illness.—Folly Fishon, who plays Annette in Gladys Wallis' co., was taken severely ill at the close of the performance 31. She did not rejoin the co. for three days, having been compelled to remain in the city under the care of a physician.—R. F. McClannin and John H. Reedy, members of Gladys Wallis' co., were for a number of seasons connected with Soldiers' Home Summer Dramatic co. and have a host of friends in this city.

TOLEDO.—**PEOPLE'S THEATRE** (S. W. Brady, manager): Bonnie Scotland 2-4. The principal members of the co. appeared in a previous production of the piece in this city. Selma Herman was warmly received by her many admirers. The Cotton King 7-9 to big business. The White Rat 14-16.—**ITEMS:** While the Robinson's are busy constructing their winter casino they have rented the National Union Auditorium and will open with a first-class vaudeville entertainment the latter part of this month.—Willard Lee of the Bonnie Scotland co. will star next season in a romance of Florida entitled in the Everglades by Herbert Hall Winslow and Will R. Wilson.

HENTON.—**MASONIC OPERA HOUSE** (B. F. Ellsberry, manager): Madge Tucker co. in repertoire week of Oct. 21 to small houses; co. fair. Colonel A. O. Babel Concert co. 3; Rice and Barton in McDoodle and Poodle 7.

LANCASTER.—**CHESTNUT STREET OPERA HOUSE** (Neil McNeill, leader; Clara M. McNeill, manager): The Great Powell, the master of modern magic, in a bewildering exhibition of magic O. 1, 2; fair house; performance splendid. Down in Dixie, with Frank Walcott as Jack Calhoun, Nina Heywood as Georgia Hale, Milt G. Barlow as Bacon Green, and Mrs. Milt G. Barlow as Fannie Green 21. Fanny Rice in Nancy 2; good house; performance very satisfactory, provoking much laughter and applause.—**ITEMS:** Miss Rice and the ladies of the co. made a tour of the principal streets of Lancaster on bicycles and in bloomer costume. This is the first time they ever did this, and they found that it attracted much attention, the co. on bikes fairly taking the town by storm.—Representative Frank E. Morse is again with the co., and Manager G. W. Purdy is in advance.—Nov. 2 being Saturday night the curtain did not rise until 9 o'clock to give business men an opportunity to attend without neglecting business.—Friends 7; Jule Walters' Money Order 22; Helen Mora 28.

HILLSBORO.—**BELL'S OPERA HOUSE** (Frank T. Ayres, manager): This new and elegant house will be opened by Edwin Milton Royle 28 with Friends. Mexico 21.

ASHLAND.—**OPERA HOUSE** (Horne and Westover, managers): J. E. Toole in Killarney and The Rhine Oct. 29; good show but very light house. My Aunt Sally 11; Jane Combs 13; Gilbert Opera co. 28.

WADSWORTH.—**NEW OPERA HOUSE** (Dr. J. F. DeWeller, manager): Josie Mills and her excellent co. to big business Oct. 25-29. Show and co. made a hit.—**ITEMS:** Manager DeWeller has some excellent co. booked. As there has not been a theatre here for years he expects a big season. A Pair of Kids and Si Perkins next.

CAMBRIDGE.—**HAMMOND'S OPERA HOUSE** (R. Hammond, manager): Fanny Rice in Nancy Oct. 31; elegant performance to a small house, would have filled the house at regular prices. Gallagher and West 6.

MADISON.—**ITEMS:** Our new opera house will soon be under roof and will be a beauty. They hope to open by middle or last of February. It will have a large two balconies, with seats for about 1,500 people.—The Elks have a grand social session 12 in their new rooms.

GREENVILLE.—**OPERA HOUSE** (Rupe and Murphy, managers): Daniel A. Kelly in Outcasts of Great City 1 to small business; performance bad. Gilbert Comic Opera co. in The Mascot Up to Date 4 to fair business; performance and co. excellent. Sam J. Burton's Si Perkins 9.

CIRCLEVILLE.—**GRAND OPERA HOUSE** (Percy A. Walling, manager): Sowing the Wind 3, 4 gave excellent satisfaction. Etta Maynard as Rosamond being especially pleasing. Carrie Louis in repertoire week of 11.—**ITEMS:** J. M. Howard, formerly in advance of Sowing the Wind, is now back with the co., having been transferred by Mr. Frohman.

NEW LEXINGTON.—**SMITH'S OPERA HOUSE** (T. J. Smith, manager): Rose Mayo in A Sailor's Lane failed to appear Oct. 31. Al G. Fields' Darkest America 3.

HAMILTON.—**GLOBE OPERA HOUSE** (Connor and Vogt, managers): Colonel Ingersoll in his lecture, "The Bible," to a fair audience 2.

YOUNGSTOWN.—**OPERA HOUSE** (Eugene Book, manager): The Country Circus to a top-heavy house 3; indifferent performance. Hoss and Hoss 5 pleased a good-sized audience.—**ITEMS:** The De Haven Comedy co., booked for 11, week, has a large advance sale.

LONDON.—**HIGH STREET THEATRE** (T. H. Roland, manager): Maloney's Raffle; failed to appear Oct. 21. Daisy Marco, Uncle Tom's Cabin, drew fair house and gave general satisfaction 1. Gipsy Ward Stock co. failed to appear week of 4. Henry Melotte 11-13.

ST. VERNON.—**WOODWARD OPERA HOUSE** (Grant and Stevens, managers): W. S. Cleveland's Minstrels gave an excellent entertainment to S. R. O. Oct. 29.

UPPER SANDUSKY.—**OPERA HOUSE** (Virgil Gibson, manager): The Showway Oct. 28 to a fair audience; general satisfaction. The Schubert Symphony Club and Lady Quartette 8; William C. Andrews in My Wife's Friend 9.

MASSILLON.—**BUCHER'S OPERA HOUSE** (M. Bar, manager): House dark this week.

GALION.—**CENTRAL OPERA HOUSE** (Waldman and Rettig, managers): The Ideal, John A. Himmelstein, manager, played week of Oct. 28-30 to exceedingly large business. S. R. O. sign out nearly every night; co. very good. William C. Andrews in My Wife's Friend 9.—**CITY OPERA HOUSE** (S. E. Riblet, manager): Luciano Costello and Son's Ninth Regiment Band played return date 29 to a very small audience.

CANAL BOVER.—**BIG 4 OPERA HOUSE** (Beiter and Cox, managers): Play Train to large and well-pleased audience. All the Comforts of Home 11; H. J. Wolfe 28.

PORTSMOUTH.—**GRAND OPERA HOUSE** (H. S. Grimes, manager): Eugene Canfield in A Railroad Ticket 2; poor house; rank performance; hissed throughout. Wilbur Entertainment co. 9 with matinee.—**ITEMS:** Merchants' premium performance. Milton Royle will open the New Grand 16 with Friends, following with Mexico 18. The auction sale of seats was well attended and fair prices realized. Sale continues until 18. Ines' Famous Band 22; Murray and Mack 24.

COLUMBUS.—**GRAND OPERA HOUSE** (J. G. and H. W. Miller, managers): Little Christopher Oct. 31-3; good business. White Slave 14; fine business. Camille D'Arville 7-9; Billy Barry 11; Jolly Old Chimes 12, 13; Charity Ball 16-20; Joseph Jefferson 21.—**ITEMS:** There will be no more Sunday performances here for some time, the managers of the Grand having decided it was not worth while being arrested every Sunday night.

LIMA.—**PAUBOT OPERA HOUSE** (W. A. Livermore, manager): Howard Hall's Ideal co. closed a successful week Oct. 23. Down in Dixie appeared to a good house 29. Frank Walcott McGinn, who is playing the lead, is an old Lima boy. Thomas G. McGinn in his new comedy, A World of Trouble, pleased a fair-sized house 31. Corinne delighted a goodly audience 1. Powell the Magician appeared to a small house 4. The Cotton King was presented to a crowded house 5; everyone pleased with play and players. Outcasts of a Great City 7.

DEFIANCE.—**CITIZENS' OPERA HOUSE** (B. F. Enos, manager): The Three Guardsmen Oct. 28; Good performance; fair house. Powell 5; good performance to light business. Gladys Wallis 12.

SANDUSKY.—**NEW NETHERLAND OPERA HOUSE** (Charles Ruetz, manager): Camille D'Arville in Magdalena or The Magic Kiss made her first bow to a Sandusky audience Oct. 30. Her acting and singing were superb, while her support was also very fine. One of the largest and most fashionable audiences of the season witnessed the performance. William C. Andrews in My Wife's Friend pleased a fair-sized audience 2. The Ideal, with John A. Himmelstein as sole manager, headed by the popular Harry Howard and Beatrice Earle, augmented by Professor Ned J. Howard's Twentieth Century Band and Concert Orchestra, opened a week's engagement 4 to S. R. O. Baby Johnson, age 6, the wonderful child artist, will appear as an extra feature at each performance.

EAST LIVERPOOL.—**NEW GRAND** (James Morris, manager): O'Hooligan's Masquerade Oct. 30; fair business. South Before the War 4; full house.

CONROCKTON.—**CONROCKTON OPERA HOUSE** (H. R. Veith, manager): Play Train Oct. 31; good house; receipts of 21. Down in Dixie appeared to a good house 29. Frank Walcott McGinn, who is playing the lead, is an old Lima boy. Thomas G. McGinn in his new comedy, A World of Trouble, pleased a fair-sized house 31. Corinne delighted a goodly audience 1. Powell the Magician appeared to a small house 4. The Cotton King was presented to a crowded house 5; everyone pleased with play and players. Outcasts of a Great City 7.

TROY.—**OPERA HOUSE** (Loe and Taintin, managers): Daniel A. Kelly in Outcasts of a Great City 2

gave a fair performance to light business, owing to political excitement. Si Perkins 7.

URCHVILLE.—**CITY OPERA HOUSE** (Elvano and Vanstran, managers): Jane Combs in Steak House 9; Wicklow Postman 13.

MIDDLETOWN.—**SONG OPERA HOUSE** (J. C. Brennon, manager): Powell Oct. 29 to a small but well-pleased audience. Kimball Opera Comique 4 to a large and appreciative audience.

FINDLAY.—**MARVIN OPERA HOUSE** (W. C. Marvin, manager): Old Homestead 4; good business.

FREMONT.—**OPERA HOUSE** (Heim and Haynes, managers): Thomas Q. Seashrooke presented A World of Trouble 1 to a large and appreciative audience. Emily Bancker in Our Flat 12.

WAPAKONETA.—**TIMMERHEISTER'S OPERA HOUSE** (G. A. Wintzer, manager): Powell Oct. 31 and J. E. Toole in Killarney and the Rhine 2; each gave excellent performances to light houses. Small crowds due to counter-attractions.

NEWARK.—**MEMORIAL AUDITORIUM** (Foreman, Roselough and Sowersby, managers): Romance of Con Hollow 1 to fair business. Sowing the Wind 3 pleased a large audience. Old Homestead 8.—**OPERA HOUSE** (J. H. Miller, manager): Carrie Louis co. closed a week of poor business 2.

STEUBENVILLE.—**CITY OPERA HOUSE** (Charles J. Vogel, manager): Kellar Oct. 31; good house. The Bric-a-Brac Club, an elite social club, attended the performance in a body. Cleveland's Minstrels 1; good house. Hooligan's Masquerade 5; top-heavy house. The Country Circus 6.

SPRINGFIELD.—**GRAND OPERA HOUSE** (E.

Milk White Flag 12; Della Fox Opera co. 13; Frank Bush 14; Wang 15; Kittie Rhoades, Thanksgiving week.

JOHNSTOWN.—(Opera House) (James G. Ellis, manager): The Sphinx Opera co. made its first appearance here Oct. 21 to the capacity of the house at advanced prices, and gave universal satisfaction. Charles B. Hanford in Merchant of Venice Oct. 20 to a fairly good house, and a better satisfied audience never left this house. Professor Keller gave a very pleasing entertainment to a good house 1. J. C. (Fatty) Stewart in The Two Johns 4 to moderate business. W. S. Cleveland's Minstrels gave a very clever performance 5 to a crowded house. On the Mississippi 14; A Baggage Check 16; Adair's Opera House (Alexander Adair, manager): House dark 1-12; Eden Musee (H. B. Cohn, manager): Muldoon's Picnic has packed the house to the roof.

MAHONNY CITY.—Opera House (J. J. Quirk, manager): Rice and Barton in a revised edition of Razzle Dazzle gave a satisfactory performance to fair house Oct. 21. Pinafore was produced by the Oratorio Society of Pottsville Oct. 20; good house and fair rendition of the opera. Annie Wynn, a Mahonny City girl, essayed the part of Josephine, and received a hearty reception. The Welsh Ladies' Choir crowded the house and gave a most pleasing concert Oct. 20. The Burglar in a fair house Oct. 20. Amy Lee and Frank Doane in Miss Harum Scaram 2 to fair house 1; performance did not seem to take very well with the audience. May Russell's co. booked for 5 on short notice, failed to appear. Manager Quirk had them billed, advance sale opened, and even expected them that night, but they did not materialize, nor did they send word or make known their whereabouts. An amateur dramatic organization has been formed among the young men of this place. They have rooms above the Palace Hotel.

CARLISLE.—SINTINEL OPERA HOUSE (George Veager, manager): Amy Lee and Frank Doane in Miss Harum Scaram Oct. 31 to good house, and gave thorough satisfaction. It was Miss Lee's first visit to Carlisle, and she made many friends. Rice and Barton's Comedians in McDougle and Poodle 1. Welsh Brothers' Twentieth Century Vaudeville co. 7; Gorton's Minstrels 9. Items: The Harum Scaram co. did not reach our city till nearly 5 o'clock, having made a long jump from Annapolis, Md.—Rice and Barton had a football audience, as at Swatmore and Dickinson played here that date. Boyd's Modern Minstrels came to grief at Mechanicsburg, a small town eleven miles from here. The co. was out only four days, and was under the management of Milt Boyer, who deserted them Oct. 21 at the above place. The co. contained sixteen people, and were left without means to get home with, showing to only \$55 gross that night. Eleven of the co. came here on 25 with only a few hours' billing, and gave a vaudeville show to a very small house, getting money enough to pay board and get to Harrisburg.

ALTOONA.—ELEVENTH AVENUE OPERA HOUSE (Mishler and Myers, managers): Amy Lee and Frank Doane in Miss Harum Scaram 3; clever show to fair business. Welsh Ladies' Choir co. 6; well balanced and decidedly superior attraction in every respect; good house. Milk White Flag 11; On the Mississippi 13; Baggage Check 14; Frank Bush in Girl Wanted 13; Little Trilzie 16. Items: It is most agreeable to your correspondent to hear the praise offered by the managers of the different attractions regarding the appointments of the house, such as the attaches, orchestra, dressing-rooms, etc.

SHARON.—CARVER OPERA HOUSE (P. F. Davis, manager): Ion Carrolles finished a week's engagement to poor business; co. weak. Joe J. Sullivan in Maloney's Mishaps 7; Carrie Russell 8; Corsican Brothers 9; Fort Bliss 16.

TITUSVILLE.—Opera House (John Gahan, lessee): All the Comforts of Home Oct. 31; a good co. to a fair business. Fort Bliss 1; performance good; business fair. Harrison J. Wolfe in Corsican Brothers 5 to a fair house; performance excellent. Cleveland's Minstrels 8; Shore Acres 12; The Germans in Gillywhay, Abroad 14; Girl Up to Date 16; Midnight Special 20; Sowing the Wind 22; The Baggage Check 30. Items: Bloomer Girl 9, cancelled; no cause.—Home talent are rehearsing Home, a light drama to be produced about the holidays.—Charles E. Cleveland of Cleveland's Minstrels wished me to report business as being extraordinary good all along the route.

SCRANTON.—DAVIS THEATRE (George E. Davis, manager): Al. Reeves and co. Oct. 31 to good business. Son of F. Wolfe's Creole co. 4-6 to good business. The Frothingham (Wagner and Reis, managers): The Foundling Oct. 20 to large business. O'Neill 1, 2 in Virginia and Monte Cristo to fair business. Palmer Cox's Brownies 4, 5, with matinee 5, all to packed houses. Academy of Music (M. H. Burgunder, manager): Chauncey Olcott Oct. 30 in The Irish Artists to very large business. Shore Acres Oct. 31 to large business. Hoyt's A Black Sheep 2 to good business. Aborn Opera co. 4, 5 in Said Pasta and Boccaccio to large business.

BRADFORD.—WAGNER OPERA HOUSE (Wagner and Reis, managers): At Fort Bliss Oct. 20, 31; light business. Uncle Tom 2; two performances; crowded house. Chimes of Normandy 8, 9; Rentz-Santley 12; A Girl Up to Date 13. Items: Exchange Lyceum: Norris Brothers' Animal Aggregation 1, 2.

TYRONE.—ACADEMY OF MUSIC (G. W. Hamersley, manager): Charles B. Hanford, Elihu R. Spencer, and Nora O'Brien, in Merchant of Venice Oct. 29; good performance to large audience. Marie Wainwright 31; good business and very fashionable audience. Amy Lee and Frank Doane in Miss Harum Scaram 4; good performance to small audience. Two Johns 5; fair business.

COLUMBIA.—Opera House (James A. Allison, manager): Armstrong's Comedy co., booked 4, 9, failed to appear. Reported stranded.

MINERSVILLE.—Opera House (Roedrig and Kear, managers): House dark Oct. 19-31. Brobst Brothers' Minstrels 9; The Engineer 13. Items: A party of barn-stormers, under the management of Kelly and Home, was booked here 31-2 in repertoire including The President, Wild Oats, and Col. Bill. All the paper used was for The President. After the aggregation had put on the initial piece the management refused to allow them to produce the other two pieces.

PUNKSUTANEY.—MAHONNY STREET OPERA HOUSE (Charles Fish, manager): Harrison J. Wolfe in Corsican Brothers Oct. 31 to poor business; performance first-class. Henderson's Ideals 2; fair and well-pleased audience. Duncan Clarke's Female Minstrels 4; large house. House dark 5-13. Midnight Flood 14. Items: The Hendersons Ideals having changed hands, the co. will be managed hereafter by Harry Webber.—The many friends of Harold Holmes will be sorry to learn of the sad accident which befell him in Dubois Oct. 28. Mr. Holmes, returning to his dressing-room from the stage, slipped and fell to the stage, fracturing his left leg below the knee.

NANTICOK.—BROADWAY OPERA HOUSE (James Kleckner, manager): Dark Oct. 20-22. Lincoln J. Carter in Fast Mail 7. Items: William Kleckner, son of Manager Kleckner, has accepted the position of general advance agent for the Grand Opera House and Music Hall at Wilkes Barre.

FRANKFORD.—MUSIC HALL (William B. Allen, manager): The Engineer 1, 2; good performance; large house. Fay Foster 9, 9; Power of Gold 11, 12; My Jack 13, 14.

BERWICK.—P. O. S. OF A. OPERA HOUSE (F. R. Kitchen, manager): House dark Oct. 28-2. The Fast Mail 8. Advance sale indicates a large house.

LEBANON.—FISHER OPERA HOUSE (George H. Spang, manager): House dark past week.

BEAVER FALLS.—SIXTH AVENUE THEATRE (F. H. Cushman, manager): Country Circus 5 to packed house; performance excellent. Hoss and Hoss 7; Old Glory 9; Corsican Brothers 12; Sowing the Wind 13; Shore Acres 16; Baggage Check 20; Private Secretary 29.

CONNELLVILLE.—NEW MYER'S OPERA HOUSE (Charles R. Jones, manager): Carter's Tornado 1 (packed a fair-sized audience. Minnie Seward 4-9 opened to crowded house; general satisfaction.

ALLENSTOWN.—ACADEMY OF MUSIC (N. E. Worman, manager): A Black Sheep was presented Oct. 31 to a well-filled house; very good co. and audience well pleased. Adames Eden was the attraction 1, and drew a large male audience; entertainment satisfactory.

BROWNSTONE.—RICHIE THEATRE (L. C. Richie, manager): Jane Combs in Black House 1 to a large and enlightened audience.

SHAMOKIN.—G. A. R. OPERA HOUSE (J. F. Oiler, manager): Royal Welsh Choir 2 delighted a large audience. Shore Acres was received with open arms by a large and appreciative audience 4. The Hustler 5 to good business. The Baggage Check 8; return date.

POTTSTOWN.—GRAND OPERA HOUSE (George R.

Harrison, manager): The Hustler 1 to a delighted audience. Prominent among the cast was Charles A. Loder, formerly a resident of this city, who has many friends here interested in his behalf.

MT. CARMEL.—BURBIDE POST OPERA HOUSE (Joseph Gould, manager): Royal Welsh Ladies' Choir gave a rich musical concert 4 to S. R. O. Man About Town 13; Fast Mail 16; South Before the War 19; Powell the magician 26.

LOCK HAVEN.—Opera House (J. H. Mussina, manager): House dark 4-7. J. C. Stewart's Two Johns co. 7; A Baggage Check 13; Powell the magician 19.

JEANETTE.—Opera House (A. B. Bliz, manager): Duncan Clarke's Minstrels gave a disgraceful show to large audience Oct. 20. Joe Sullivan in Maloney's Mishaps to large and well-pleased audience Oct. 20. Flora Stanford and co. opened for week 4 to large house. South Before the War 12; Private Secretary 15. Items: Joseph Klein has accepted the position of treasurer at the Jeanette Opera House.

PHILIPSBURG.—PIERCE'S OPERA HOUSE (Thomas Byron, manager): House dark Oct. 28-2. The Wolford, Holmes and Sh-ridan co. opened a three night's engagement 4 with their new scenic success The Smuggler to one of the largest audiences ever assembled in the house.

PITTSBURGH.—MUSIC HALL (J. A. McDougall, manager): Ethel Tucker in repertoire Oct. 28-2; satisfactory performance to crowded houses. The Fast Mail 4 had its usual large audience.

YORK.—Opera House (B. C. Penta, manager): The Hustler, with Charles A. Loder in the leading part, gave a very clever performance to an ordinary house 30. Marie Wainwright in The Love Chase, at advanced prices, drew a fair-sized house 1. The play as presented did not achieve the success of her presentation of Daughters of Eve of last season here. Rice and Barton in McDougle and Poodle presented a very entertaining performance 2. Welsh Brothers' Twentieth Century co., at popular prices, drew a good house to a fair performance 3. Birds of a Feather 7; The Engineer 9; The Private Secretary 10; Kittie Rhodes in repertoire week of 11 at popular prices.

BELLEFONTE.—GARMAN'S OPERA HOUSE (Al. Garmann, manager): Two Johns played to fairly good house 6.

WILLIAMSPORT.—LYCOMING OPERA HOUSE (Messrs. Wagner and Reis, managers): Milton Aborn Opera co. Oct. 29-2 to good business and appreciative audiences. Shore Acres (Archie Boyd) 5 to a good-sized and much-pleased audience; co. excellent. Palmer Cox's Brownies 4-7 opened to a large-sized and enthusiastic audience; specialties are superb; strong co.

DANVILLE.—Opera House (F. C. Angle, manager): Gorton's Minstrels Oct. 31 pleased large audience. Miss Harum Scaram 2; good performance; fair house. The Two Johns 14; The Engineer 16; The Fast Mail 19; The Mikado 22, 23. Items: Charles Payne of New York is rehearsing The Mikado; home talent.

WELLSBORO.—RACHE AUDITORIUM (Dart and Dart, managers): Dr. A. E. Winship lectured on "Girls—Old and Young," Oct. 26 to a full house. Dr. William H. Crawford lectured on "Saronarola, the Italian Reformer," 29 to a very large and well-pleased audience. The Swedish Male Quartette, assisted by Bertha Webb and Jennie Shoemaker, Oct. 30, packed house and audience delighted. Lecture, Dr. Russel H. Conwell, Oct. 31 to S. R. O. A Trip to Chinatown 20.

MEADVILLE.—ACADEMY OF MUSIC (E. A. Hempstead, manager): House dark 1-9. At Fort Bliss 5, having been cancelled. Hoss and Hoss 9; The Germans 13; Shore Acres 15.

CORRY.—WEEK'S THEATRE (L. A. White, manager): Jack Harkaway, billed for Oct. 25, failed to appear. The New York Male Quartette, and Nellie Nichols as reader, under the auspices of the First Presbyterian Church, 28, fair business; good entertainment. Frothingham's The Engineer, Oct. 30, packed house; good business; satisfactory performance. Harrison Wolfe in The Corsican Brothers 4 to small business; co. excellent.

LEWISTOWN.—TEMPLE OPERA HOUSE (J. A. McKinney, manager): Two Old Cronies 1 charmed a large audience. Midnight Flood 9; Little Trilzie 12; Teachers' Institute 18-22.

BUTLER.—PARK THEATRE (George M. Burkhalter, manager): The Clifton-Middleton co. 4-9; good business and satisfactory performance. The Corsican Brothers 13; Sowing the Wind 18; Wilbur Entertainment co. 22.

OIL CITY.—Opera House (C. M. Loomis, manager): Waiter Comedy co. in repertoire finished week Oct. 28-2 to very large business. The Corsican Brothers 6; Mozart Symphony co. 7; John T. Sullivan 13; Herne's Shore Acres 13; The Germans 15; A Girl Up to Date 19. Items: At Fort Bliss, dated for 4, cancelled.

NEW CASTLE.—Opera House (Wagner and Reis, managers): Cleveland's Massive Minstrels 2 to good business; performance fair. Hoss and Hoss 6; Miss Harum Scaram 8; At Fort Bliss 15; Sowing the Wind 16.

BETHLEHEM.—Opera House (L. F. Walters, manager): Little Trilzie 5 to good business. The Witch 9; Mary Aborn Towne in THEATRICAL (H. A. Gorman, manager): The Burglar 4 to fair business. The co. is not as strong as it was last season, although William Lewis as the burglar compares very favorably with Eugene Moore, who handled the part at the last visit here of the drama. Lost in New York 11.

EASTON.—ABEL OPERA HOUSE (Dr. W. K. Detweiler, manager): Charles's Aunt 4 to large house; co. seemed to have an off-night. Santapala, booked here for 6, cancelled. The Hustler 8. Items: Business here much better than earlier in the season.

ERIE.—PARK OPERA HOUSE (Wagner and Reis, lessees): At Fort Bliss 2; poor business. Joseph Callahan 4 as Mephisto in the grand electrical and spectacular production Faust, supported by an excellent co., was welcomed by a large audience. Amy Lee and Frank Doane, surrounded by a good co., presented Miss Harum Scaram to good business and well-pleased audience 7.

WAYNESBURG.—Opera House (Cooke and Munnen, managers): Jane Coombs in Black House 2 gave a splendid performance to well-pleased audience.

CARBONDALE.—GRAND OPERA HOUSE (Dan P. Byrne, manager): Chauncey Olcott Oct. 31; big house; performance excellent. Fast Mail 2; good house; fair performance.

LANSDOWN.—Opera House (J. B. Breslin, manager): The Burglar 1 to fair business; performance very good. Little Trilzie 6; good performance to good business. Fast Mail 11; The Engineer 14.

READING.—ACADEMY OF MUSIC (John D. Mishler, manager): A very good performance of The Hustler 2 to S. R. O. The specialty of Charles A. Loder made quite a hit. Walter Sanford's production of The Power of Gold and My Jack attracted large audiences 4-6; the performances were good. Grand Opera House (George M. Miller, manager): May Smith Robbins in Little Trilzie 7-9. Biju Theatre (Charles Gilder, manager): Mulligan's Mishaps Oct. 31-2. Fay Foster co. gave good performances to large houses 4-6. Items: Wallace P. Kiefer has been retained as business manager for the Biju Theatre.

CLEARFIELD.—Opera House (V. E. Clarke, manager): Uncle Jack Oct. 29 to big business; general satisfaction. Lovett 7, 8; Midnight Flood 13; Powell 18.

MCKEESPORT.—WHITE'S OPERA HOUSE (F. D. Hunter, manager): J. J. Sullivan gave a fair performance to a good house 2. W. D. Cleveland's Minstrels gave a clever performance 6; audience well pleased. ALMEYER'S THEATRE (R. B. Beane, manager): Waite's Comedy co. in repertoire to packed houses 4 and week.

WARREN.—LIBRARY THEATRE (F. R. Scott, manager): All the Comforts of Home 1; good business; audience well pleased. Amy Lee in Miss Harum Scaram 6; fair-sized audience. Shore Acres 11.

ASHLAND.—GRAND OPERA HOUSE (Frank H. Waite, manager): Gorton's Minstrels 4 to big business and good performance. The Midnight Flood 5; fair business.

MILTON.—GRAND OPERA HOUSE (Griffith and Co., managers): House dark 4-9.

WEST CHESTER.—Opera House (F. I. Painter, manager): Della Fox Opera co. in Fleur de Lis 12. ASSEMBLY BUILDING (Davis Beaumont, manager): Charles B. Hanford, Elihu R. Spencer and Nora O'Brien in Romeo and Juliet 13.

UNION CITY.—COOPER OPERA HOUSE (J. H. Blanchard, manager): All the Comforts of Home Oct. 29 to good business; audience well pleased. Carrie Russell 5 to large audience of the male gender. Maloney's Mishaps 12; Norris Brothers' Pony and Dog Show 13.

JOHNSBURG.—ARMSTRONG OPERA HOUSE (A. E. Soullard, manager): Harrison J. Wolfe in The Cor-

can Brothers 1 to a fair-sized audience. House dark 2. Dec. 12. Items: The Corsican Brothers' attraction was the best performance seen here this season. Mr. Wolfe is certainly a good actor, and should meet with success wherever he appears. His performance was pronounced by all as up to the standard.

HAZLETON.—GRAND OPERA HOUSE (G. W. Hamersley, manager): The Royal Welsh Singers rendered an interesting programme Oct. 31 to a large house. May Smith Robbins in Little Trilzie 4 to light business. The Midnight Flood 7; fair house.

BLOOMSBURG.—Opera House (W. O. Holmes, manager): Dark week of Oct. 21. Gorton's Minstrels 1; fair performance; good house.

RHODE ISLAND.

NEWPORT.—Opera House (Henry Bull, manager): A Trip to Chinatown to good house Oct. 30. Edward Harrigan in his delightful rendition of Old Lavender to good business 31, and Hi Henry's Minstrels 1. The Cotton King was given to fair house 5. Oliver Doud Byron followed in The Ups and Downs of Life 6 to moderate business. The house is dark till 12, when The Silver King comes. Black Sheep 14 and ever welcome James O'Neill in Virginia will be with us. Cissy Fitzgerald in The Foundling is underlined for 18. Struggle of Life 19, and locals in Evangeline tableaux 21. MASONIC HALL: Irving P. Irons, the only man to whom Newporters can look for good music, is arranging for three chamber concerts by the Beethoven, Eichberg and Adamowski string quartettes, who will be assisted by local singers. The business here this season, with one or two exceptions, has been very, very bad, and when there is a chance of the travelling professional getting something it is ruined by unfortunate booking.

WESTERVILLE.—BLIVEN'S OPERA HOUSE (C. B. Bliven, manager): The Ladies' Club Oct. 30 pleased a fair-sized male audience. Oliver Byron in The Ups and Downs of Life 4 drew a large and delighted house. The Sawtelle Dramatic co. in repertoire 11-16. Items: The Ladies' Club laid off here 31.—Pat Conroy, Irish comedian, with Howarth's Comedy co., was in town recently calling on friends. William C. Vaeger, musician of this city, has joined Billy Van's Minstrels.—Walter Ashmun was here several days last week booming Sawtelle's Co.—A good minstrel co. would do well here. It is two years since the town has been visited by one.

PAWTUCKET.—Opera House (George M. Blandford, manager): Hi Henry's Minstrels Oct. 31 to satisfactory business. Oliver Doud Byron's Ups and Downs of Life 1, 2, business medium. The Cotton King put standing room at a premium 4. Silver King 14-16. AUDITORIUM (J. H. Micklejohn and Co., managers): Concert billed 4 postponed indefinitely on account of illness of Bill Nye.

SOUTH CAROLINA.

GREENVILLE.—Opera House (Fitzgerald and Morgan, managers): House dark 1-7.

CAMDEN.—Opera House (J. L. Brasington, manager): Fitz and Webster, in A Breezy Time to large house and appreciative audience. Performance excellent.

COLUMBIA.—Opera House (Eugene Cramer, manager): James K. Emmet presented Fritz in a Mad House Oct. 30. Professor Saml S. and Mrs. Baldwin's The White Mahatmas 1, 2, to good houses.

SPARTANBURG.—CITY OPERA HOUSE (Max Greenwald, manager): Fitz and Webster, in A Breezy Time, 11.

SOUTH DAKOTA.

SIOUX FALLS.—GRAND OPERA HOUSE (S. M. Bear, manager): Lillian Lewis in Cleopatra crowded the house Oct. 21. The concert for the benefit of the Children's Home was by far the most artistic and successful event of the season 21. U. T. C. 24 drew a fair house. Maloney's Wedding 4 delighted a large audience. Morrison's Faust 5, Ward and Vokes in A Run on the Bank 8. Items: The advance sale of Ward and Vokes promises to be large, it being their first appearance in the city.

TENNESSEE.

NASHVILLE.—THE VANDERBILT (Curry and Boyle, managers): House dark Oct. 29-4. Huxton Hearts 4-6 played to fair business. Fantasia 7-9; Sousa's Band 11; Trilzie 13, 14; Louis James 15, 16. GRAND OPERA HOUSE (Curry and Boyle, managers): Anna Eva Fay played return engagement 2 to light houses, matinee and night. House dark 4-27; Billy Van's Minstrels 8, 9.

Items: Rafael Diaz Albertini, Rosa Linde and Clementine De Macchi will appear in concert at Watkins's Hall 13, under auspices of the Jase French Orchestral Society. The Manhattan presented for the first time their comic opera, Vettiva; or, A Trip to the Rockies, 4-6 to large houses. The opera was well received, and the work of Celia Ellis, R. E. Graham and Charles W. Strine was liberally applauded.—William Henry Peck, editor and proprietor of the Nashville Times, died at his residence in this city 5. Mr. Peck was for many years dramatic critic on the Nashville American, and regarded as a very able writer.—Charles W. Turner, manager for the Manhattan, formerly lived in Nashville, and was entertained by his many friends while here.

MEMPHIS.—LYCUM THEATRE (John Mahoney, manager): Henry C. Miner's production of Human Hearts, with its author, Hal Reid, in the leading role, to fairly good-sized audiences, who seemed well pleased, Oct. 31-2. On 4 The White Squadron opened before one of the very largest houses ever gathered in this theatre. The attraction card, however, was the first public exhibition of Champion James J. Corbett since he went into training, and who stopped over here a day on his way to New York, appearing between acts in a sparring exhibition with his trainers. The remainder of White Squadron performances were only fairly attended. Charles H. Vale's Devil's Auction played here 31-2 to poor business, followed 4-6 by Effie Elsher in As You Like It, Romeo and Juliet and Camille to only fair business.

CLARKSVILLE.—ELDER'S OPERA HOUSE (James T. Wood, manager): "Bob" and Alf Taylor appeared to a crowded house Oct. 30 in their unique entertainment, "Yankee Doodle and Dixie." To say the audience was well pleased does not begin to express the enthusiasm displayed. This team will make their initial appearance before a New York audience at Chickerling Hall on 19, and the people of the South, and especially Tennessee, will watch with much interest how they are received in Gotham. Robert J. Burdett 1 to a crowded house. American Girl, booked for 4, failed to appear. Reason unknown. J. K. Emmet 9; Al. G. Field's Minstrels 14; Walter Main's Circus 14.

JACKSON.—PYTHIAN OPERA HOUSE (Wiedner and Tuchfeldt, managers): Clay Clement Oct. 29 to a large audience, presenting The New Dominion, received a number of curtain-calls. Vale's Devil's Auction 4 to large business and appreciative house.

COLUMBIA.—GRAND OPERA HOUSE (Helm Brothers and Barker, managers): Ringling Brothers' Circus pleased good crowds, afternoon and night, Oct. 28. The managers report good business and that they are well pleased with their trip South. Ex-Governor Bob and Hon. Alf Taylor portrayed "Yankee Doodle and Dixie" in elegant style Oct. 29 to a S. R. O. house. Annie Eva Fay appeared to a fair audience 31 and to increased attendance the night following. The Manhattan in Vettiva; or, A Trip to the Rockies 2 in an excellent performance to a small but appreciative audience. They deserve much better patronage. J. K. Emmet in Fritz in a Mad House 8.

MURFREESBORO.—MASON'S OPERA HOUSE (J. D. Fletcher, manager): House dark Oct. 28-2. Cora Van Tassel failed to put in an appearance. Only a Farmer's Daughter canceled; house will probably remain dark till 19.

TEXAS.

DENISON.—Opera House (M. L. Epstein, manager): The White Squadron Oct. 30. William Norris in the title role. Small business but very appreciative audience. In Old Tennessee 2 fair attendance. The Spider and the Fly 7. McDougall's Opera House (Zentgraf and Pratt, managers): Spooner Comedy co. in repertoire 28-2; largest business of the year at popular prices. The co. is a very capable one and will play a return engagement.

FORT WORTH.—GREENWALL'S OPERA HOUSE (Phil Greenwall, manager): Trilzie was presented for the first time Oct. 28, matinee and night, to full houses. Louis James treated us to a fine performance 29, presenting Othello to packed houses. Guy Lindsay as Lago and Alma Kruger as Desdemona shared the honors with Mr. James. Ward and Vokes gave us one of the best and most refined minstrel entertainments ever seen here, matinee and night, 30, to well-filled houses. Jelly Joe

Cawthorn and his comedy co., including Anna Buckley and Frank McNish, presented A Fool for Luck matinee and night 2 to full houses.

SHERMAN.—COX'S OPERA HOUSE (Frank Ellsworth, manager): The White Squadron Oct. 28, light business. Performance not up to expectations. Al. G. Field's Minstrels 31; good house; audience well pleased. In Old Tennessee 1; small house, but better than they deserved. This is the poorest co. that ever disgraced a Texas opera house. Louis James 4; Spider and Fly 6; Alvin Joslin 7; The Span of Life 15; Clay Clement 19. Items: The capacity of Sherman's Opera House can be tested 4, when Louis James will appear in Othello. Every seat has been sold in advance.

WACO.—THE GRAND (Jake Schwartz, manager): Louis James Oct. 28 presented Othello matinee and Hamlet night to poor houses. Performance fair, but Mr. James' supporting co. might have been better. Audience seemed dissatisfied. Jelly Joe Cawthorn presented his new play, A Fool for Luck 31, matinee and night, to big business; excellent performance. A Fatted calf 4; The Span of Life 6; Spider and Fly 8; Clay Clement 13; The New Boy 14; Thomas Keene 15; Billy Van's Minstrels 20; Alvin Joslin 21. Items: Harry W. Semon, manager of Spider and Fly, was in the city 2 and reports big business for his attraction.—Lenses Dave A. Weis, of the Grand, has been spending the past few weeks here, and may locate in Waco. He is very highly pleased with the success attained by the Grand 3-4 far this season.

DALLAS.—Opera House (George Anzy, manager): Al. G. Field's Minstrels entertained three large audiences Oct. 28, 29, 30. J. K. Emmet, the oldest minstrel in the world, as well as the author of "Fiddle," accompanied the co. L. vis James in repertoire, assisted by Guy Lindsay, drew large and fashionable audiences 28, 31. The Lost Paradise 1 was well received, but the Spider and Fly co. 2 gave a poor performance.

HUNTSVILLE.—HENRY OPERA HOUSE (John Henry, manager): House dark Oct. 28-2. The Cecilia Quartette 9.

GREENVILLE.—KING OPERA HOUSE (J. O. Teagarden, manager): William Morris in The Lost Paradise Oct. 29 to a very fair-sized audience. The co. deserves packed houses. Louis James as Othello 2 to the largest house of the season. Excursion trains were run from several points bringing theatre parties, and the house was all sold before the lights were on.

PARIS.—PETERSON THEATRE (R. Peterson, manager): The Lost Paradise Oct. 28; fair house; audience well pleased. Al. G. Field's Minstrels 1; big house. Louis James 5.

TEMPLE.—BIJOU OPERA HOUSE (F. A. Venney and Co., managers): Joe Cawthorn in A Fool for Luck Oct. 30; Cecilia Quartette 2; both to fair business. Items: The new opera chairs for the parquette have arrived and been placed in position, which adds a good deal to the appearance of the Opera House.

CLARKSVILLE.—TRAILING'S OPERA HOUSE (C. S. Rabbie, manager): House dark Oct. 28-2.

MARSHALL.—MARSHALL OPERA HOUSE (Johnson Brothers, managers): M. B. Leavitt's Spider and Fly 1; good business, considering they had to play in opposition to Barham's Circus. Alvin Joslin 4; Clay Clement 6.

YOAKUM.—FRONT STREET OPERA HOUSE (Levy and Sterne, managers): Hennessey Leroy 31-2; splendid business; crowded houses greeted him each night. Largest in the history of the Opera House. Baldwin and Whitfield 5 in Man and Manner, assisted by local talent.

HILLSBORO.—LEVY OPERA HOUSE (Shields and Mendenhall, managers): Sutton's Texas co. in Texas; or, The Seige of the Alamo, Oct. 31; small audience. A good co. and deserving a better business. Joe Cawthorn and his splendid support in A Fool for Luck 1 to good business. Jelly Joe Cawthorn kept the audience in a roar of laughter from the rise to fall of curtain.

TAYLOR.—TAYLOR OPERA HOUSE (Booth and Kimbro, managers): House dark 4-6. A Fatted calf 7 The New Boy 13. Items: The Span of Life billed the town to show 5 has cancelled its date.

EL PASO.—NVAR'S OPERA HOUSE (A. B. McKie, manager): House dark week ending 2. Joe Cawthorn 4.

TEXARKANA.—CHO'S OPERA HOUSE (Harry Ehrlich, manager): The White Squadron was presented Oct. 30 to a small house. B-rt Coots as The New Boy and his excellent support were greeted 1 by a fair-sized but very appreciative audience. Al. G. Field, with his co. of fifty artists, filled the house 2.

AUSTIN.—MILLET'S OPERA HOUSE (Rigby and Walker, managers): Joe Cawthorn in A Fool for Luck Oct. 28; fair business. A Fatted calf 20, matinee and night; fair houses. The Span of Life 1, 2, three performances; light business.

WAXAHACHE.—Opera House (W. H. Davenport, manager): House dark Oct. 28-2. Our Country Cousin 8; Clay Clement 14.

GAINESVILLE.—Opera House (Paul Gallia, manager): In Old Tennessee Oct. 30; light business. Co. poor.

WEATHERFORD.—HAYNES' OPERA HOUSE (R. W. Bonner, manager): Peyton Comedy co. Oct. 28-31 in repertoire of popular plays to big business. House packed at each performance.

PALESTINE.—TEMPLE OPERA HOUSE (Dilley and Swift, managers): The New Boy 2 to fair business; every one well pleased. A good co., and deserved to be patronized. Alvin Joslin 14; Spider and Fly 15.

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new roles 29, 30 playing Mr. Valentine's Christmas, An Everday Man, and The Rivals. The engagement was eminently successful from an artistic standpoint, though the audiences were sadly too small. Digby Bell did fair business in his new opera, Nancy Lee 31, and the perfect success which was in every way creditable, was well received. Creston Clarke did not score a success in Edgar Allan Poe 4. His support, as usual, is none of the best, and the play stands sadly in need of the pruning knife. Hamford, Spencer and O'Brien appeared here in a new elaborate production of Merchant of Venice, Romeo and Juliet, and Damon and Pythias. The performances gave much pleasure to the discriminating, but the audience was small on all occasions. Nellie M. Hunt is sure of a rousing welcome 8, 9 when she will present her new farce The Bicycle Girl. A local club of cyclists have resolved to attend the opening performance in their uniforms. An entertainment is being arranged to take place 29 for the benefit of the building fund of the University of Virginia. Kate Claxton 12, 13; White Squadron 14, Marie Wainwright 15.

NORFOLK.—ACADEMY OF MUSIC (A. B. Duesberry, manager): A Ride for Life Oct. 21 had a very good house. The Manhattan Opera co. in Ventrone or A Trip to the Rockies 25, Mah 26 to average business. A most flattering audience greeted S. J. Smith Russell and co. in The Rivals 28, and their performance was most cordially received. Digby Bell and co. in Nancy Lee 1, 2, good houses to excellent performance. Nellie M. Hunt 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.

DANVILLE.—ACADEMY OF MUSIC (O. H. Neal, manager): A Ride for Life Oct. 28 fairly good house. Manhattan Opera co. 29, good house; performance enthusiastically received. Creston Clarke with an excellent co. played Hamlet 5 to a large and highly pleased audience. Adelaide Prince's Ophelia is the best ever seen in this city.

LYNCHBURG.—OPERA HOUSE (F. M. Dawson, manager): After two weeks of darkness Charles B. Hanford opened in Othello to a large and well-pleased audience.

SUFFOLK.—CITY HALL THEATRE (H. E. Elam, manager): Louise Adell Oct. 25, 26 to fair business in A Woman's Life and A Trip to the Circus.

ROANOKE.—ACADEMY OF MUSIC (J. L. Hooper, manager): Charles Hanford and Scott O'Brien in Othello; fair but appreciative audience Oct. 30. Georgia Minstrels 6.

PETERSBURG.—ACADEMY OF MUSIC: Charles B. Hanford in the Merchant of Venice; small but highly pleased audience.

STAUNTON.—OPERA HOUSE (W. L. Oliver, manager): House dark 4-4. Kate Claxton 14.

WASHINGTON.

TACOMA.—TACOMA THEATRE (S. C. Heilig, manager): The War of Wealth Oct. 31, large attendance. On account of delayed train very late curtain and somewhat unsatisfactory setting of scenery made numerous complaints. Mocks and Faces and The Magistrate 1, 2, only fair business. A most excellent co., with L. R. St. John and Rose Coghlan playing well to the front. NINTH STREET THEATRE (J. C. McCormick, manager): Chase co. 29-31. This co. started in for a full week, but gave up before the end of it. Attendance was poor, but that was not all that was poor. THIRTY-THREE STREET THEATRE (J. C. McCormick, manager): The Minstrel Theatre has ended. Another will shortly be appointed. S. C. Heilig, who has been spending most of his time in Portland looking after the Marquand Grand, recently visited Tacoma, bringing with him his regular S. R. O. smile.

WALLA WALLA.—OPERA HOUSE (H. V. Fuller, lessee and manager): Fast Mail Oct. 28; packed house. Pauline Hall 5.

SPOKANE.—AUDITORIUM (Harry C. Hayward, manager): The Tornado to a large house Oct. 21. The play, with beautiful scenery, good. War of Wealth attracted large audiences 29, 30. The play was well presented.

SEATTLE.—THEATRE (J. W. Hanna, manager): The Tornado Oct. 29, 30, fair houses and performances. Pauline Hall in Dorcas 1, 2, good advance sale. CORDAY'S THEATRE (W. F. Russell, manager): Oct. 29-31, Smith-Lieb organization to good houses. IRISH: Seattle Lodge No. 30, T. M. A., is in a most flourishing condition. At a recent meeting a delegation attended from Tacoma, and preparations will soon be made for an annual entertainment.

WEST VIRGINIA.

SISTERSVILLE.—BIJOU OPERA HOUSE (G. B. Thompson, manager): Jane Coombs in Black House to a large and appreciative audience 5. Peck's Bad Boy 7. CHARLESTON.—BURLING OPERA HOUSE (N. S. Burlew, manager): A Railroad Ticket 31; fair business; good performance. Georgia Minstrels 1; good business. Peck's Bad Boy 5; fair business. Wilber Entertainment co. 13.

WHEELING.—OPERA HOUSE (F. Riester, manager): Robert G. Ingersoll on 'Foundations of Faith' 5; large and appreciative audience. All the Comforts of Home 15-4. Shore Acres 22. GRAND OPERA HOUSE (Charles A. Feinler, manager): O'Houlihan's Magistrate 31-2, very good business. Birds of a Feather 4-6; poor business. Wicklow Postman 11-12; Jolly Old Chums 14-15; Flynn and Sheridan 18-20.

FARMINGTON.—OPERA HOUSE (M. D. Christer, manager): House dark week of 4.

HUNTINGTON.—DAVIS THEATRE (Joseph Gallick, manager): Richards and Pringle's Minstrels Oct. 20; good audience. Railroad Ticket 1; fair business. Peck's Bad Boy 4; poor business.

MORGANTOWN.—OPERA HOUSE (M. J. Sonnabend, manager): Al. G. Field's Darkest America Oct. 25. Receipts, \$94.50. Two Johns 29 to large and well-pleased audience. McCarthy's Mishaps 11.

WISCONSIN.

MADISON.—FULLER OPERA HOUSE (Edward M. Fuller, manager): Helene Mora in A Modern Mephisto Oct. 30, did not do a paying business. The star possesses a remarkably good voice, and was very liberally applauded for every song. TURNER HALL: Lender's First Regiment Band and Orchestra gave a pleasing concert 1 to a large audience, assisted by Schumann Quartette (local) and Master August Koeber, of Milwaukee, who entertained by performing on ten different instruments. IRISH: The Modern Mephisto co. lost all of their printing and framed pictures used for advertising in the fire that destroyed the Opera House at Duluth, Minn., 26. John Stapleton co. pay a return date 7, presenting Americans Abroad.

RACINE.—BELL CITY OPERA HOUSE (J. Johnson, acting manager): Crawford Brothers' Minstrels, booked and heavily billed for 2, failed to appear, having collapsed in Michigan. Robert Downing, who held date of 3, relinquished same to appear later in the season. Marie Wellesley's Players opened a week's engagement 3 at popular prices to S. R. O.; co. and performance fair. Emily Bancker 10; My Wife's Friend 13. A Trip to Chinatown 15. IRISH: Lakeside Skating Rink is being remodelled into a popular-priced house, to be known as Lakeside Auditorium. Contract for scenery is placed with E. G. Munn, of Chicago. It is the intention to have the opening 29 by the Big Four Minstrels (local).

JANESVILLE.—MYERS' GRAND OPERA HOUSE (William H. Stoddard, manager): Emily Bancker in Our Flats 2 to fair business and a very well satisfied audience. Columbia Comic Opera co. 4 in Said Pasha. Ada Holdredge Ash, whose parents reside in Janesville, joined the co. here, and they were greeted by a large audience, which was in no way disappointed. Mrs. Ash's stage name is Olive Beavert. Murray and Mack in Finigan's, Hall 12.

STEVENS POINT.—GRAND OPERA HOUSE (Bosworth and Stumpf, managers): The Columbia Opera co. played to a small but appreciative audience Oct. 30. Compston's Dramatic Players opened the week of 4-9 with Dangers of a Great City to a crowded house. The S. R. O. sign was hung out early in the evening. It is one of the best reports ever seen in the city. IRISH: Nelson Compston, manager of Compston's Dramatic Players, joined the co. in this city, after being detained several weeks in Chicago by serious illness.

EAU CLAIRE.—GRAND OPERA HOUSE (O. P. Burlingame, manager): Helene Mora in Modern Mephisto Oct. 29; fair but appreciative audience. D. Connelly and Girard in The Rainmakers 2; good-sized audience. The specialties were good.

BELOIT.—WILSON'S OPERA HOUSE (R. H. Wilson, manager): D. Connelly and Girard in The Rainmakers Oct. 30; good house. The people are laughing yet. Our Flats 1; small house. A. V. Pearson's co. opened a week's engagement 3 at low prices to a good house.

FOND DU LAC.—CRESCENT OPERA HOUSE (P. B.

Haber, manager): Marie Wellesley co. week Oct. 28-2 in repertoire; crowded houses.

LA CROSSE.—THEATRE (J. Stralipska, manager): Thompson's Comedians in repertoire week ending 2 to light business. Texas Steer underlined.

GREEN BAY.—OPERA HOUSE (S. Bender, manager): Dr. O'Leary Oct. 29-2. TURNER HALL (J. H. Nevius, manager): Nashville Novelty co. 9.

MERRILL.—BROADWAY OPERA HOUSE (William Conners, manager): The Columbia Opera co. in Said Pasha Oct. 29, large and fashionable audience; general satisfaction.

APPLETON.—OPERA HOUSE (E. Erb, manager): Columbia Comic Opera co. appeared Oct. 16; good business. Compston Dramatic co. appeared week of 21, and played to good business. The house dark for the next two weeks.

BEATRICE.—PADDOCK OPERA HOUSE (Fuller and Lee, proprietors): Hovey's Globe Trotter Oct. 21; fair house.

WAUSAU.—ALEXANDER OPERA HOUSE (M. B. Eldred, manager): Dark 10-17.

WYOMING.

CHEYENNE.—OPERA HOUSE (Friend and Brennan, managers): William Hoy in The Globe Trotter to a large house Oct. 21. Sam Jones lectured to a small audience 23. The Frohman co. in The Colonel's Wives 29.

CANADA.

MONTREAL.—ACADEMY OF MUSIC (Henry Thomas, manager): Ida Rehan opened 4 to a good sized audience in The Last Word and gave a charming performance of the Baroness Vera. She received a warm welcome. Twelfth Night was presented 3 and Miss Rehan gave her celebrated impersonation of Viola. James Lewis was an excellent Sir Toby Belch and Percy Haswell deserves special mention for her Marie. The glee and choruses introduced are a charming feature and add to the beauty of the performance. Taming of the Shrew, The Midsummer Night's Dream, Railroad of Love and School for Scandal put out the balance of the week. Robert Hilliard in Last 24 Hours 11-16. As the authors of the play W. A. Gremayne and Logan Fuller are both Montreal boys, the production should have a special interest here. JEROME'S THEATRE (Sparrows and Jacobs, managers): Andrew Mack opened 4 to a good house in Myces Kroon. He gave an unexpected performance of the warm hearted Irishman and sang a number of very pretty ballads. Kitty Colman, an old favorite in Montreal, appeared to advantage as the swiftheart, the play was prettily staged. Cat's Paw 18-23. THEATRE ROYAL (Sparrows and Jacobs, managers): Reilly and Woods opened 4 to S. R. O. The performance gave general satisfaction. Madge Ellis, soprano, M. Gold and Madame Ordeman, Hyacinth O'Connell, the Lane Sisters and the Living Marie Statues are features of a performance which is good all round. Charles T. Ellis 18-23. OPERA FRANCOIS (Societe Francaise, managers): S. La Dame Blanche was the novelty for this week and as usual received an excellent production. On Saturday night the management are instituting a series of performances of the lighter operas at popular prices. Les Cloches de Corneville will be given 9.

TORONTO.—FRANCIS THEATRE (Frank Connolly, manager): Frederick Bancroft the magician opened a week's engagement 4 to a very large audience. Mr. Bancroft as a prestidigitator is a very clever, and performed some wonderful feats of magic. Catharine Gyles in a spectacular scene entitled An Hour in the Orient, and Oasi in her wonderful snowball dance, were roundly applauded. The scenery was superb and was greatly admired. Ada Rehan 11-15. Miss Rehan's repertoire includes The Last Word, Twelfth Night, Railroad of Love, Midsummer Night's Dream, Taming of the Shrew and School for Scandal. GRAND OPERA HOUSE (O. B. Sheppard, manager): Max O'Relle new play A Cat's Paw opened 4 to a large house. The dialogue and action of the piece are slow and the co. medium. Robert B. Maute 11-15. TORONTO OPERA HOUSE (Henboose J. Small, manager): Charles T. Ellis in The Albatross and is drawing large audiences to this pleasure resort. The play is well mounted, and there is enough excitement and thrilling scenes to satisfy the most exacting. The co. is a large one and gave Mr. Ellis excellent support. John Griffith in Faust 11-16. MASSEY MUSIC HALL (J. E. Luckling, manager): The Robert Concert co. appeared before a crowded house 4. Madame Evelina Roberti has a fine co. of artists which includes Madame Helena Von Doenhoff, Signor Dante Del Papa, Perry Averil and Isidore Luckstone, pianist, who was here with Madame Nordica. Owing to the success of the concert, it will be repeated 6. The first of popular concerts was introduced 5 to a crowded house. The principal parts were taken by members of the Mozart Symphony Club. Messrs. Stroizer, Blocker, Hart and Lund, and all were enthusiastically received. Madame La Roche on the Chromatic harp, received a double encore. It is the intention of the management to continue these concerts at popular prices. THE CRYSTAL THEATRE (J. L. Young, manager): The performance of the week of unusual merit. In the lecture hall, Professor Hampton's dog, monkey and cat circus is really wonderful. The Williams Sisters give pleasing musical selections. In the theatre Malesca is clever on the trapeze, Harry Daniels is a good ventriloquist, Crane Brothers are clever dancers and Morton and Ravelle made the biggest of hits in their amusing burlesque Fickings from Peck. IRISH: Robert B. Maute 1 was in town 4.

QUEBEC.—ACADEMY OF MUSIC (Sewell and Knox, managers): Robert Grand Opera Concert co. 21 big house. Madame Roberti was assisted by the following artists: Madame Helen A. Von Doenhoff, Perry Averil, Signor Dante Del Papa and Isidore Luckstone, pianist. House dark 4-9. JACQUES CARTIER HALL (Randolph Daly, manager): Harry Lindley co. closed their engagement Oct. 29, good business. A French variety co. composed of artists from Montreal 4-9.

WOODSTOCK.—OPERA HOUSE (Charles A. Payne, manager): O'Relle's satirical comedy, A Cat's Paw was presented by Samuel Edwards and co. to a light attendance 1. The piece itself possesses very little merit, most of the characters being greatly exaggerated and overdrawn so much so that instead of being a satire, it really borders closely on the burlesque. A. M. Palmer's Trilby co. with Mabel Amber in the title role and Theodore Roberts as Svengali gave an excellent presentation of the famous play to a well-filled house at advanced prices. Helen Mythe booked for the 13 cancelled date.

LONDON.—GRAND OPERA HOUSE (A. E. Roope, manager): Chicago Marine Band 24, small but delighted audience. Business is bound to be better next time owing to the good impression made. Joseph Murphy in The Kerry Gow 28, had one of the largest audiences of the season, and gave a splendid performance. Samuel Edwards in A Cat's Paw 31, fair business and general satisfaction. The comedy is highly amusing and should prove a strong attraction. Eugene O'Rourke in The Wicklow Postman 2, satisfactory performance. Warren C. Gibson the Irish Senator, opened a week's engagement 4, good house opening and only fair following nights. MICHAEL'S INSTITUTE (T. B. Harrington, manager): Spedon, the caricaturist and humorist, gave two very enjoyable entertainments at this house 30, 31. He was deserving of better patronage than he received.

HAMILTON.—GRAND OPERA HOUSE (F. W. Stair, manager): Little and Connelly local, Oct. 29 very fair house and concert. Joe Murphy Oct. 30 presented Kerry Gow to crowded house, general satisfaction. A Cat's Paw 2 opened to rather light business matinee and evening, good performance and were deserving a better patronage. A crowded house gave Trilby a cordial greeting 5. Mabel Amber as Trilby and Theo-

dore Roberts as Svengali, were grand and were supported by an excellent co., the costumes were good and the large audience well entertained. Robert Mantell 6-7; Freireix, Rancroft 11; Rory of the Hill 18; Gilmore's Band 18.

ST. THOMAS.—DENCOMBE OPERA HOUSE (T. H. Duncombe, manager): Samuel Edwards in A Cat's Paw 29 to only fair house, owing to a local amateur performance at the other theatre. Mr. Edwards has surrounded himself with a strong cast, and the play gave great satisfaction. Robert Mantell in The Corsican Brothers 4 to S. R. O. Mr. Mantell is a great favorite with St. Th. audiences. NEW GRAND OPERA HOUSE (H. G. Hunt, manager): Eugene O'Rourke, supported by Bettin Gerard, presented The Wicklow Postman 1 to good business. Mr. Norman Campbell as Saunders, a Scotch servant, made a hit.

VICTORIA.—THEATRE (Robert Jamieson, manager): The Tornado 25 to good business. Pauline Hall in Dorcas 29 to packed houses. This was Miss Hall's first appearance here. War of Wealth 1. Rose Coghlan 4-5; Lillian Lewis 21, 22.

HALIFAX.—ACADEMY OF MUSIC (H. B. Clarke, manager): Gilbert Opera co. closed six weeks' season in Pinafore, being assisted by sailors, marines and hornpipe dancers from H. M. S. Crescent, all details being presented in the same manner as on a regular man-of-war. The house was crowded and Admiral Erskine and officers of the fleet were present in uniform. The co. sang "Auld Lang Syne" and gave three hearty cheers at the close. The audience returned the compliment with rounds of applause.

BELLEVILLE.—CARMAN OPERA HOUSE (Powers' Brothers, managers): Robert Mantell in Corsica Brothers Oct. 31 delighted a very large and fashionable audience. Mr. Samuel Edwards in A Cat's Paw, by Max O'Relle, 12.

QUELPH.—ROYAL OPERA HOUSE (Albert Tavernier, manager): A. M. Palmer's co. in Trilby 4, excellent performance to big house at increased prices. Robert Mantell, 9; Joe Murphy, 18.

CHATHAM.—GRAND OPERA HOUSE (Henry A. Rispin, manager): A Cat's Paw 20, by Samuel Edwards and a good co. gave a very pleasant evening to good business. Joseph Callahan in Faust, 11.

VANCOUVER.—OPERA HOUSE (O. G. Evans-Thoma, manager): Lincoln J. Carter's Tornado to full house 29. Pauline Hall in Dorcas 30, gave splendid satisfaction 31. War of Wealth underlined.

WINNIPEG.—BIJOU THEATRE (W. H. Sesch, manager): House dark week of 2.

BRIDGEVILLE.—GRAND OPERA HOUSE (F. J. Ritchie, manager): Robert Mantell in Wonders Oct. 30, pleased a large and fashionable audience. House dark 4-9. Samuel Edwards in A Cat's Paw 14.

BRANTFORD.—STRAITFORD'S OPERA (W. G. Killmaster, manager): Robert Mantell in Monarchs 8, Julia Stewart in A Doll's House 14.

[Received too late for classification.]

SAN FRANCISCO.

The Passing Show at the Baldwin is somewhat of a disappointment. While in a measure it affords any amount of entertainment, yet it lacks that air of refinement to which the patrons of this theatre are so accustomed. At the California it would be a big drawing card. Next comes Hoy's A Contented Woman for one week, when De Wolf Hopper will appear in all his Eastern successes.

The Bostonians at the Columbia have proved a mighty attraction. For the past four weeks the houses have been exceedingly large, and the performances thoroughly enjoyable. A War Time Wedding received its initial product on last Monday night, and the general expression is favorable towards its success. The doubt, if there be any, lies in its dramatic clothing, which at times is colorless and not congenial with the deep undercurrent of flowing sympathy which pervades the entire structure, for it is not a light opera by any means, but, on the contrary, thoroughly somber in construction, livened by the interpolation of solos and duets, which rest gently on our musical palates. After the usual overhauling following a first production, I am sure it will suit the hypercritical New Yorkers. Jessie Bartlett Davis, Eugene Cowles, McDonald Barnabee, and Frothingham deserve special praise for their conscientious work, as does John E. Nash for his admirable stage presentation. Mr. Nash being especially engaged for the production. Next week will be devoted to repertory.

The Showaway at the Grand is a marvel for scenic and mechanical effects, and as the patrons of this theatre are partial to such productions the increase in attendance has been particularly noticeable.

The Diamond Breaker, another such melodrama, will be presented next week. Grand opera at the Trilby will be a thing of the past after this week, although the season was quite successful. The desire for grand opera has somewhat abated, hence the revival of comic opera next Monday. Mine Favart, with Emelie Melville in the title role. Another feature will be the return of Ferris Hartman, the favorite comedian.

Pink Dominoes has had a successful two weeks run at Grover's Alcazar, but will be shelved this week for J. Byron's The Crusader Tragedy. Mr. Grover has inaugurated a Wednesday "pop" which he serves in cream, cakes, salads, steak, chops, etc. This is certainly a great advertising scheme, but as our theatre-going public, as a rule, have their abdominal cavity pretty well filled at all times, would it not be far more charitable and "better patronized" were he to call it a "professional matinee"?

The California will open next Monday night with Charles's Aunt for one week, then Litt's mammoth production, The War of Wealth.

Manager A. M. Dingwall arrived the early part of the week to make preparations for the production of The War of Wealth.

Haverly's Minstrels will open their engagement at the Columbia 10.

The Stanford Students will give an open-air performance of As You Like It at Stanford University on Nov. 6.

The Hayman syndicate comes to the front with a subscription of \$1,000 to the fund for securing the National Republican Convention in San Francisco.

Billy Rice and But Shepard will be the two end men of Haverly's aggregation of burnt-cork entertainers.

Hon. Charles Hoyt arrived this week to personally superintend the production of his latest comedy, A Contented Woman, in which his handsome wife is the principal feature.

Trilby has done a phenomenal business throughout the entire Coast.

H. P. TAYLOR, JR.

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OTHER ARTISTS

desiring engagement with this company may now correspond with the management. Address

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ROOM 215,
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ST. PAUL, MINN.

DATES AHEAD.

Managers and Agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in our subsequent issue, dates must be mailed to us as to reach us on or before that date.

DRAMATIC COMPANIES.

A FATTED CALF (E. Hart; Eugene Robinson, manager): Lynn, Mass., Nov. 13, 14, Lowell 15, 16, Nashua, N. H., 18.
A BRISKY TIME (Fitz and Webster): Greenville, S. C., Nov. 12, Anderson 13, Elberton, Ga., 14, Athens 15, 4 sistersville 19.
A RAILROAD TICKET: Nashville, Tenn., Nov. 12, Chattanooga 13, Atlanta, Ga., 14-16.

A SAILOR'S LASS: Binghamton, N. Y., Nov. 11-12.
ALABAMA (Clement Bainbridge, mgr.): Greencastle, Ind., Nov. 12, Crawfordsville 13, Kokomo 14, Logansport 15.

A BOWERY GIRL: Philadelphia, Pa., Nov. 11-16.
A CONTENTED WOMAN (Hoyt and McKee mgrs.): Los Angeles, Cal., Nov. 11-16.

A YANKEE VENTUREMAN: Paterson, N. J., Nov. 11-13, Hoboken 14, 16, Springfield, Mass., 18, Pittsfield 19, North Adams 20, Northampton 21, Holyoke 22, Hartford, Conn., 23, Harlem, N. Y., 25-30.

A TURKISH BATH (E. H. Macey, mgr): Sioux Falls, S. D., Nov. 18.

A MONEY ORDER (Jule Walters, mgr.): Reading, Pa., Nov. 11-13, Hagerstown, Md., 14, Steubenville, O., 16, Ada Kahan (Augustine Daly, mgr.): Toronto, Ont., Nov. 11-16, Brooklyn, N. Y., 18-21.

ALEXANDER SALVINI (W. M. Wilkinson, mgr.): New Bedford, Mass., Nov. 12, Fall River 13, Providence, R. I., 14-16, Brockton, Mass., 18, Woonsocket, R. I., 19, Wilimantic, Conn., 20, New London 21, Norwich 22, Springfield 23, Hartford 25, New Britain 26.

A BLACK SHEEP (Hoyt and McKee, mgrs.): Providence, R. I., Nov. 11-12.
A THOROUGHbred (George D. Loudon, bus. mgr.): Ogdensburg, N. Y., Nov. 13, Ottawa, Ont., 14, Brockville 15, Watertown, N. Y., 16, Oneida 19.

AMY LEE AND FRANK DOANE: Kenton, O., Nov. 12, Fostoria 13, Indianapolis, Ind., 14-16, Chicago, Ill., 17-23. A BAGGAGE (W. S. Butterfield, mgr.): Elmira, N. Y., Nov. 12, Lock Haven, Pa., 13, Altoona, Pa., 14, Philadelphia 15, Johnstown 16.

A. V. PRARSON'S PACIFIC STOCK: Flint, Mich., Nov. 11-16, Bay City 18-23, Saginaw 25-30.

ARTHUR C. SIDMAN (E. J. Dellinger, mgr.): St. Albans, Vt., Nov. 13, Enosburg Falls 14, Newport 15, St. Johnsbury 16, Littleton, N. H., 18, Plymouth 19, Laconia 20, Franklin Falls 21, Lebanon 22, White River Junction, Vt., 23.

ALL THE COMFORTS OF HOME: Wheeling, W. Va., Nov. 13, 14, Zanesville, O., 15.

ADA VAN ETTA (Charles L. Young, mgr.): Mt. Morris, N. Y., Nov. 12, Dansville 14, Newark 15, Syracuse 16, 19, Penn Yan 20, Watkins 21, Hornellsville 22, Dubois, Pa., 23, Painesville 24.

A CAT'S PAW: Brockville, Ont., Nov. 14; Ottawa 15, 16, Montreal, P. Q., 18-23.

A CRACKER JACK: Marshalltown, Ia., Nov. 13, Boone 14, Des Moines 15, Okaloosa 16, Okmulgee 19, Mt. Pleasant 20, Fairbairt 21, Washington 22, Muscatine 23.

BUNCH OF KIDS (Gus Bethner, mgr.): H. Nesdale, Pa., Nov. 13, Wilkes Barre 14-16, Stranton 18-20, Easton 21, Bethlehem 22, Pottstown 23, Reading 25, Allentown 26, Columbia 29, Lancaster 30.

BLODGETT AND HYDE'S COMEDIANS: Cornwall, N. Y., Nov. 13, Chester 14, Goshen 15, Hawley, Pa., 16.

BONNIE SCOTLAND (Sidney R. Ellis, mgr.): Bay City, Mich., Nov. 12, Lansing 13, Grand Rapids 14, Battle Creek 15, Elkhart, Ind., 16, Chicago, Ill., 17-30.

BIRDS OF A FEATHER (F. W. Strub, mgr.): Wilmington, Del., Nov. 11-13; Mauch Chunk, Pa., 14; White Haven 15; Towanda 16, Rochester, N. Y., 21-23, Philadelphia, Pa., 25-30.

BARNES AND MARVIN'S PLAYERS: Austin, Minn., Nov. 11-16.

BEN HUR (Walter C. Clark, manager): Corry, Pa., 13-14, Auburn, N. Y., 19-22.
BURNHAM: Boston, Mass., Sept. 3-indefinite.

BUSS COMEDY (George H. Bubb, mgr.): Holyoke, Mass., Nov. 11-16.

CHARLES T. ELLIS: Montreal, P. Q., Nov. 11-16.
CLAY CLEMENT (Joseph Adams, mgr.): Weatherford, Tex., Nov. 14, Decatur 15, Gainesville 16, Denison 18, Sherman 19, Paris 20, Fort Smith, Ark., 21, Carthage, Mo., 22, Sedalia 23.

CHARLES L. DAVIS (Alvin Joslyn): Tyler, Tex., Nov. 13, Palestine 14, Houston 15, Galveston 16.

CROW SISTERS: Malvern, Ia., Nov. 11-16.

CRISTON CLARKE: New Orleans, La., 10-16.
COON HOLLER: Poughkeepsie, N. Y., Nov. 13, Newburgh 14, Middletown 15, Ironton, N. J., 16, Philadelphia, Pa., 19-23, Chester 25, Camden, N. J., 28, Atlantic City 27, Wilmington, Del., 29, Annapolis, Md., 29, Hanover, Pa., 30.

CORSE PAYTON (David J. Ramage, mgr.): Liverpool, O., Nov. 11-16, Beaver Falls, Pa., 18-23, Canton, O., 25-30.

FORGIVEN (Edwin Forberg): Manchester, N. H., Nov. 11-13, Gardner, Me., 14, Turner's Falls, Mass., 15, Lawrence 16.

POSSAUN'S STOCK: Philadelphia, Pa., indefinite.

FAST MAIL (Northern): Martin Golden, mgr.: Mahanoy City, Pa., Nov. 12, Shenandoah 13, Girardville 14, Tamaqua 15, Mt. Carmel 16, Shamokin 17, Danville 18, Bloomsburg 19, Milton 20, Lewisburg 21, Renova 22, Philadelphia 23, Hazleton 24, Altoona 25, Johnstown 26, Latrobe 27, Greensburg 28.

FAST MAIL (Southern): John R. Hogan, mgr.: Laramie, Wyo., Nov. 12, Cheyenne 13, Greeley, Colo., 14, Ft. Collins 15, Denver 16-23, Georgetown 24, Colorado Springs 25, Trinidad 26, Pueblo 27, Salida 28, Gunnison 29.

FOR FAIR VIRGINIA (Frank G. Cotter, mgr.): New York City Nov. 11-16.

FANNY DAVENPORT: New York City Nov. 11-23.

FINNIGAN'S BALL (Murray and Mack): Frank T. Merritt, mgr.: Milford, Ill., Nov. 12, Clinton, Ia., 13, Dubuque 14, Rockford, Ill., 15, Joliet 16.

FREDERICK BANCROFT (Clarence Flemming, mgr.): London, Ont., Nov. 12, St. Thomas 13, Port Huron, Mich., 15, Bay City 16, East Saginaw 17, Flint 18, Grand Rapids 20, 21, Fort Wayne, Ind., 25, Milwaukee, Wis., 26-30.

FAUST (Mortimer's): Baltimore, Md., Nov. 11-16.

FLORA STAMFORD: Irwin, Pa., Nov. 11-16.

FRAWLEY CO. (T. Daniel Frawley, mgr.): Los Angeles Cal., Oct. 6-Nov. 16.

FANNY RICE (G. W. Purdy, mgr.): Indianapolis, Ind., Nov. 11, 12, Springfield, Ill., 15, Decatur 16, St. Louis, Mo., 17-23.

GIRARD AVENUE THEATRE STOCK (George Holland, mgr.): Philadelphia, Pa., indefinite.

GIRL WANTED (Davis and Keogh, mgr.): Trenton, N. J., Nov. 13, Harrisburg, Pa., 14, Altoona 15, Johnstown 16, Hamilton, O., 19, Middletown 20, Richmond 21, Lafayette 22.

GAY PARISIANS (Charles Frohman, mgr.): New York City Sept. 23-indefinite.

GIRL I LEFT BEHIND ME: Brooklyn, N. Y., Nov. 11-16, Elizabeth, N. J., 18, New Brunswick 19, Trenton 20, Lancaster, Pa., 21, Chester 22, West Chester 23, Philadelphia 24-30.

GREAT BROOKLYN HANDICAP (Aubrey Mitchell, mgr.): Syracuse, N. Y., Nov. 12, Lyons 13, Batavia 14, Niagara Falls 15, Detroit, Mich., 17-23.

GARREN GOODMAN (W. E. Goodman, mgr.): Kansas City, Mo., Nov. 10-16, Emporia, Kans., 18, Wichita 19, Hutchinson 20, Newton 21, Salina 22, Junction City 23, Lincoln, Neb., 25, Council Bluffs, Ia., 27, Sioux City 28, Webster City 29.

GRAHAM EARLE: Bunker Hill, Ill., Nov. 11-16.

GEORGE MONROE: Boston, Mass., Nov. 11-16.

GREAT DIAMOND ROBBERY (Palmer and Knowles, mgrs): Brooklyn, N. Y., Nov. 11-16.

HUGH AND HENRY (Cleveland): New York City, Nov. 11-16, Buffalo, N. Y., 18-23, New York City 24-30.

HERNIE'S SHORE ACRES (William B. Gross, mgr.): Washington, D. C., Nov. 11-16, Baltimore, Md., 18-23, New York City 24-indefinite.

HUMAN HEARTS: Duluth, Minn., Nov. 15.

HEART OF MARYLAND: New York City Oct. 22-indefinite.

HENRY IRVING: New York City Oct. 22-Dec. 21.

HENRY MONTGOMERY (London, Ont., Nov. 11-16).

HOLDEN COMEDY: Council Bluffs, Ia., Nov. 11-16, Sioux City 18-23, Sioux Falls, S. D., 25-30.

HUBERT LARADE: Hudson, Mich., Nov. 11-16.

HUMANITY (W. A. Brady, manager): Providence, R. I., Nov. 11-16, Newark, N. J., 18-23, Jersey City 25-30.

HENNESSY LEROY (A. Gruber, mgr.): Corpus Christi, Tex., Nov. 14-16, Beeville 18-20.

HANFORD, SPENCER AND O'BRIEN (Edwin P. Beebe, mgr.): Washington, D. C., Nov. 18-23.

HANCOCK AND THE SEA (W. S. Reeves, mgr.): South Framingham, Mass., 12, Franklin 13, Spencer 15.

HOTT'S TRIP TO CHINATOWN (Laura Bigger and Burt Haverly): Norwich, N. Y., Nov. 13, Cortland 14, Lyons 15, Bath 16, Ithaca 18, Elmira 19, Wellsboro, Pa., 20, Saugerties 21, Pottsville 23, Philadelphia 24-30.

IN SIGHT OF ST. PAUL'S: New York City Nov. 5-indefinite.

IN OLD KENTUCKY (No. 1; Jacob Litt, mgr.): Newark, N. J., Nov. 11-16.

IN OLD KENTUCKY (No. 2; Jacob Litt, mgr.): Cleveland, O., Nov. 11-13, Detroit, Mich., 14-16.

JULIA MARLOWE-TABER AND ROBERT TABER: (Theodore Bromley, mgr.): Louisville, Ky., Nov. 11-13, Lexington 14, Knoxville, Tenn., 15, Chattanooga 16, New Orleans, La., 18-23, Mobile, Ala., 25, Montgomery 26, Atlanta, Ga., 27-30.

JAMES O'NEILL (W. F. Connor, mgr.): Worcester, Mass., Nov. 12, Woonsocket, R. I., 13, New Bedford, Mass., 14, Newport, R. I., 15, Fall River, Mass., 16, Boston, Mass., 18-23, Providence, R. I., 25-30.

JOSIE MILLS: Painesville, O., Nov. 11-16.

JOSIE HART (A. Gay Old Boy; D. W. Truss and Co., mgrs.): Philadelphia, Pa., Nov. 11-16, Brooklyn, E. D., 18-23.

JOHN A. VICTOR: Princeton, Ind., Nov. 11-13, Henderson, Ky., 14-16, Owensboro 18, Rockport, Ind., 19, Connelton 20, Washington 21, 23, Shoals 25, Mitchell 27, Salem 27, New Albany 29.

JOLLY OLD CHUMS: Wheeling, W. Va., Nov. 14-16.

JAMES A. REILLY: Ashland, Ky., Nov. 11-13, Huntington, W. Va., 14-16, Dayton, O., 18-20.

JACK HARKAWAY: Syracuse, N. Y., Nov. 11-13, Rochester 14-16.

JOB OTT (Star Gazer; A. H. Westfall, mgr.): Jackson, Miss., Nov. 12, Vicksburg 13, Memphis, Tenn., 14-16, Springfield, Mo., 18, Joplin 19, Fort Scott, Kans., 20, Sedalia, Mo., 21, Leavenworth, Kans., 22, Topeka 23, Kansas City 24-30.

JOHN KERNELL: Brooklyn, N. Y., Nov. 11-16.

JOHN DAWK (Charles Frohman, mgr.): New York City Sept. 23-indefinite.

JAMES B. MACKIE (Grimes' Cellar Door): Leavenworth, Kan., Nov. 4, Atchison 15, St. Joseph, Mo., 16, Falls City, Nebr., 18, Beatrice 19, Lincoln 20.

JESSIE MAR HALL (O. M. Hall, mgr.): Stretcher, Ill., Nov. 11-16, Benton, Mich., 18-23.

JOSEPH JEFFERSON: Albany, N. Y., Nov. 13, Utica 14, Rochester 15, Buffalo 16.

JOSEPH MURPHY: Buffalo, N. Y., Nov. 11-13, Guelph, Ont., 14, Chatham 15, Port Huron, Mich., 16.

JOHN E. BRENNAN (Tim the Tinker; Frank W. Lane, mgr.): Schenectady, N. Y., Nov. 12, Cobleskill 13, Cooperstown 14, Schoharie, Pa., 15, Forest City 16.

J. E. TOOLE (Killarney and the Rhine; W. J. Terogood, bus. mgr.): Grand Rapids, Mich., Nov. 11-16.

JOHN STAPLETON (Gustave Frohman, manager): Louisville, Ky., Nov. 11-16.

JOE CANTOR (John W. Dunne, manager): Pasadena, Cal., Nov. 13, Riverside 14, San Diego 15, 16.

KATIE PUTNAM: Augusta, Ga., Nov. 12, Columbia, S. C., 13, Asheville, N. C., 16, Knoxville, Tenn., 18, Chattanooga 19, Nashville 20, 21, Louisville, Ky., 22, 23.

KATE CLAXTON: Richmond, Va., Nov. 12, 13.

KATHERINE ROSS: Bath, Me., Nov. 11-16, Bangor 18-23, Augusta 25-30.

KITH RHODES: York, Pa., Nov. 11-16, Hagerstown, Md., 18-23, Harrisburg 25-30.

KELLY AND HAINES' COMEDIANS: Tunkhannock, Pa., Nov. 11-13.

KITTIE MITCHELL (Crazy Patch; Harry Samuel, mgr.): New Rochelle, N. Y., Nov. 18, Newburg 19, Fishkill 20, Middletown 21, Hudson 22, Catskill 23, Albany 25, 26, Troy 27, 28.

LOST PARADISE (William Morris): Huntsville, Ala., Nov. 12, Decatur 13, Memphis, Tenn., 14-16.

LILLIAN LEWIS (Juel Marks, mgr.): Butte City, Mont., Nov. 11-13, Anaconda 14, Missoula 15, Spokane, Wash., 16, Tacoma 18, 19, Port Townsend 20, Victoria, B. C., 21, 22, Nanaimo 23, Vancouver, Wash., 25, 26, Seattle 27, 28, Portland, Ore., 29, 30.

LOUIS JAMES (Wagenhals and Kemper, mgrs.): Memphis, Tenn., Nov. 11-13, Jackson 14, Nashville 15, Bowling Green, Ky., 18, Evansville, Ind., 19, Vincennes 20, Terre Haute 21, Decatur, Ill., 22, Springfield 23, Bloomington 25, Peoria 26, Lincoln 27, Quincy 28, Chillicothe, Mo., 29.

LITTLE TRICKY (Fred Robbins, mgr.): Lewiston, Pa., Nov. 12, Altoona 16, Latrobe 18, Irwin 19, Mt. Pleasant 20, Scottsdale 21, Conneville 22, Greensburg 23, Uniontown 26, Brownsville 28, Wellsburg, W. Va., 29.

LINDSAY'S COMEDIANS: Charlottesville, Va., Nov. 11-16.

LEWIS MORRISON (E. J. Abram, mgr.): Manchester, N. H., Nov. 12, Portland, Me., 13, 14, Augusta 15, Bangor 16, St. John, N. B., 18-20, Halifax, N. S., 21-23, Quebec, P. Q., 25-30.

LIGHT ON THE POINT: Fall River, Mass., Nov. 14-16.

LAND OF THE MIGHTY SUN (A. V. Peirson, mgr.): Hot Springs, Ark., Nov. 13.

LIMITED MAIL (Elmer F. Vance, mgr.): Leno, Ill., Nov. 12, Belleville 13, East St. Louis 14, Litchfield 15, Hann 16, Decatur 17, Effingham 19, Mattoon 20, Paris 21, Brazil, Ind., 22, Evansville, Ind., 23, Rock Springs 24, Rawlins 25, Laramie 26, Cheyenne 27, Greeley, Colo., 28, Georgetown 29, Idaho Springs 30.

THE KODAK (Noss Jolly co.; Ferd. Noss, mgr.): Troy, N. Y., Nov. 12, Pittsfield, Mass., 13, Springfield 14-16.

THE KURIA: Worcester, Mass., Nov. 11-16.

TOWN TOPICS: Buffalo, N. Y., Nov. 11-16.

TRILBY (Western; W. A. Brady, mgr.): Flint, Mich.,

Nov. 12, Saginaw 13, Bay City 14, Grand Rapids 15, 16, Ann Arbor 17, Jackson 18, Adrian 19, Kalamazoo 21, Muskegon 22, Traverse City 23, Lansing 25, Battle Creek 26, Laporte, Ind., 27, South Bend 28, Ft. Wayne 29, 30.

THE GORMANS (Gilhooley Abroad; Charles F. Brown, mgr.): Nashville, Pa., Nov. 13, Titusville 14, Oil City 15, Corry 16, Jamestown, N. Y., 18, Bradford, Pa., 19.

THE SPORTING DUCHESSE: New York City Aug. 29-indefinite.

THOMAS KIRKE (S. F. Kingston, mgr.): Galveston, Tex., Nov. 12, Houston 13, 14, San Antonio 15, 16, Austin 18, Waco 19, 20, 21, Fort Worth 22, 23.

TRILBY (Southern; W. A. Brady, mgr.): Birmingham, Ala., Nov. 12, Nashville, Tenn., 13, 14, Murfreesboro 15, Huntsville, Ala., 16, Atlanta, Ga., 18-20, Knoxville, Tenn., 21, Lexington, Ky., 22, Paris 23, Memphis, Tenn., 25-27, Louisville, Ky., 28-30.

TRANS OF NEW YORK: Princeton, Ill., Nov. 13, Bushnell 14, Galva 15, Monmouth 16.

THE WITCH (Marie Hubert Frohman): Chicago, Ill., Nov. 11-23.

THE WIFE: Louisville, Ky., Nov. 11-16, Columbus, O., 18-20.

THOMAS Q. SKARROCK: St. Louis, Mo., Nov. 11-16.

THE OLD HOMESTEAD (E. A. McFarland mgr.): Pittsburg, Pa., Nov. 11-16, Johnstown 18, Altoona 19, Tyrone 20, Harrisburg 21, Lancaster 22, York 23, Washington, D. C., 25-30.

THE FATAL CARD (Eastern): Boston, Mass., Sept. 23-Nov. 16.

THE FATAL CARD (Western): Detroit, Mich., Nov. 11-16.

TOO MUCH JOHNSON (Charles Frohman, mgr.): Cincinnati, O., 11-16.

THE CAPTAIN'S MATE (Florence Bindley; Dittma Brothers, mgrs.): New York City Nov. 11-16.

THE STOWAWAY (Harry Booker, mgr.): Owensboro, Ky., Nov. 13, Evansville, Ind., 14, Paducah, Ky., 15, Memphis, Tenn., 18, 19.

THE DAZZLER (Herbert Q. Emory, mgr.): Nebraska City, Neb., Nov. 13, Beatrice 14, Lincoln 15, 16, Omaha 17-20, Boone, Ia., 21, Marshalltown 22, Cedar Rapids 23.

THOMAS E. SHEA: Nashua, N. H., Nov. 11-16, Fall River, Mass., 18-23, Newport, R. I., 25-30.

THE SQUALLERS (Arnold Wolford, mgr.): Ashland, Wis., Nov. 12, South Norwalk, 13, Stamford 14, Greenwich 15, Portchester, N. Y., 16, New York City 18-22, Poughkeepsie 25, Fishkill 26, Danbury, Conn., 27, Bridgeport 28, Springfield, Mass., 29, Hartford, Conn., 30.

OLD RUBE TANNER: Tamaqua, Pa., Nov. 12, Frackville 14, Reading 15, 16, Wilkes Barre 18-20.

OTIS SAINNER: Philadelphia, Pa., Nov. 11-16.

OLD COUNTRY (W. A. Brady, mgr.): Pittsburg, Pa., Nov. 11-16, Buffalo, N. Y., 18-23, New York City 24-30.

O'HOOIGAN'S MASQUERADE (W. B. Watson, mgr.): Chillicothe, O., Nov. 12, Washington, D. C., 13, Springfield 14, Troy 15, Greenville 16.

OUTCASTS OF A GREAT CITY (Daniel A. Kelly, mgr.): Detroit, Mich., Nov. 11-16.

ON THE BOWERY (Davis and Keogh, mgrs.): St. Louis, Mo., Nov. 10-16.

ON THE MISSISSIPPI (Davis and Keogh, mgrs.): Williamsport, Pa., Nov. 12, Altoona 13, Johnstown 15, Canton, O., 16, Chicago, Ill., 17-20.

OLGA NETHERSOL (Charles and Daniel Frohman, mgrs.): Washington, D. C., Nov. 11-16.

ONLY A FARMER'S DAUGHTER (Josh. Ogden, mgr.): Atlanta, Ga., Nov. 11-13.

PUD'NHREAD WILSON: Jersey City, N. J., Nov. 11-16, Boston, Mass., 18-23.

PETER F. DALLAY (The Night Clerk, Rich and Harris, mgrs.): New York City Nov. 11-indefinite.

PRICK'S BAD BOY (A. M. Heath, mgr.): Philadelphia, Pa., Nov. 11-16.

PRINGLE-MAY: Wallace, Idaho, Nov. 10-16, Wariner 17-23.

PERRY AND PRESSLY: Willmar, Minn., Nov. 13, 14, Kerkhaven 15, Mordock 16.

PATSY TICKET 310 (Edith Ellis; A. D. McLean, mgr.): Rochester, N. Y., Nov. 11-13, Syracuse 14-16.

PLAYS AND PLAYERS: Wilkesbath, Pa., Nov. 11-13, Reading 14-16.

RICHARD MANSFIELD: Philadelphia, Pa., Nov. 25-Dec. 7.

RUSSELL AND BAKER COMEDY: Pemberton, N. J., Nov. 9-13, Columbus 14-18.

ROBERT DOWNING: Kansas City, Mo., Nov. 11-16.

ROBERT GAYLOR (W. A. Brady, mgr.): Harlem, N. Y., Nov. 11-16, Boston, Mass., 18-23, Newark, N. J., 25-30.

ROWLAND'S STOCK: Chertsey, Ia., Nov. 11-13.

ROY OF TEX. Ill.: Buffalo, N. Y., Nov. 11-13.

RIDE FOR LIFE (Eugene Robinson, mgr.): Macon, Ga., Nov. 12, Montgomery, Ala., 13, Pensacola, Fla., 14, Mobile, Ala., 15, 16.

ROBERT HILLIARD (W. G. Smyth, mgr.): Montreal, P. Q., Nov. 11-16, Ottawa, Ont., 18, 19, Brockville 20, Toronto 21-23, Syracuse, N. Y., 25, 26, Oswego 27, Rochester 28-30.

RUSSELL AND BAKER COMEDY: Cincinnati, O., Nov. 11-16.

ROBERT MANTLE (D. A. Bonta, mgr.): Toronto, Ont., Nov. 11-16, Toledo, O., 18-20, Youngstown 21, Erie, Pa., 22, Bradford 23, Pittsburg 25-30.

ROLAND REED (E. B. Jack, mgr.): Rochester, N. Y., Nov. 11-13, Ithaca 14, Auburn 15, Syracuse 16, Toledo, O., 18-20, Cleveland 21-23.

SINS OF A NIGHT: Albany, N. Y., Nov. 12, 13, Troy 14-16.

SHARPLEY'S LYCEUM: Huntsville, Mo., Nov. 11-16.

SON SMITH RUSSELL (Fred G. Berger, mgr.): New Orleans, La., Nov. 11-16, Victoria, B. C., 18, Memphis, Tenn., 19, Nashville 20, Louisville, Ky., 21-23, Cleveland, O., 25-30.

SIDE TRACKED (Jule Walters; Will O. Edmunds, mgr.): Perry, La., Nov. 13, Jefferson 14, Boone 15, Mason City 16, Charles City 17, Waverly 20, Vinton 21, Maquoketa 23, Rock Island, Ill., 24, La Salle 25.

SIDE TRACKED (Eastern; A. J. Cannon, mgr.): Chelsea, Mass., Nov. 12, Gloucester 14, Petersboro, N. H., 15, Belts Falls, Vt., 16, Greenfield, Mass., 19, Athol 20, Gardner 21, Spencer 22, Stafford Springs, Conn., 23, Willimantic 25, Webster, Mass., 26, North Grovesdale 27, Marlboro 28, South Framington 29, Franklin 30.

SI PLUNKARD (J. C. Lewis, mgr.): Monmouth, Ill., Nov. 13, Beardstown 14, Jacksonville 15, Jerseyville 16.

SIDEWALKS OF NEW YORK: Philadelphia, Pa., Nov. 11-16.

SAWTRILLER DRAMATIC: Westbury, R. I., Nov. 11-16, Waterbury, Conn., 18-23, Brockton 25-30.

SOWING THE WIND (No. 1; Charles Frohman, mgr.): Baltimore, Md., Nov. 11-16.

SHORE ACRES (William B. Gross, mgr.): Titusville, Pa., Nov. 12, Oil City 13, Franklin 14, Meadville 15, Beaver Falls 16, New Castle 18, Youngstown, O., 19, East Liverpool 20, McKeesport, Pa., 21, Wheeling, W. Va., 22, Rochester, Pa., 23, Steubenville, O., 25, Massillon 26, Lima 27, Springfield 28, Hamilton 29, Lexington, Ky., 30.

STRUGGLE OF LIFE (Walter Sanford, mgr.): Brooklyn, E. D., Nov. 11-16.

SLAVES OF GOLD (W. T. Fennemy, mgr.): Syracuse, N. Y., Nov. 14-16, Cobles 20, Albany 21-22.

SILVER KING (Carl Hawwin, mgr.): Newport, R. I., Nov. 12, Taunton, Mass., 15, Pawtucket, R. I., 16, New Haven, Conn., 18-20, Hartford 21, New Britain 22, Watertown 25.

SPAN OF LIFE (William Calder, mgr.): Dallas, Tex., Nov. 12, Paris 13, Denison 14, Sherman 15, Greenville 16, Tyler 18, Shreveport, La., 19, Texarkana, Ark., 20, Hot Springs 21, Little Rock 22, 23.

THE NEW BOY (O. E. Hallam, bus. mgr.): San Antonio, Tex., Nov. 12, Taylor 13, Waco 14, Fort Worth 15, 16, Dallas 18, 19.

THE WORLD AGAINST HER (Agnes Wallace; Villar; Petersburg, Va., Nov. 13, Suffolk 14, Newport News 15, Elizabeth City, N. C., 16, Euton 18, Tarboro 19, Henderson 20, Durham 21, Raleigh 22, Goldsboro 23, New Bern 25, Fayetteville 26, Wilmington 27, Florence, S. C., 29, Darlington 30.

TRIP TO CHINATOWN (Host and McKee, mgrs.): The Defaulter (E. C. Ellis, mgr.): Chicago, Ill., Nov. 11-16, Joliet 18, Kankakee 19, Lafayette 21, 22, Frankfort 21, Danville, Ill., 23, Evansville, Ind., 25, Washington 26, Columbus 27, Indianapolis 28-30.

THE TORNADO (Northern; Jay J. Simms, mgr.): Shamokin, Pa., Nov. 12, Ashland 13, Mahanoy City 14, Lebanon 15, Columbia 16, Baltimore, Md., 18-23, Norfolk, Va., 25, Home, Va., 26, Suffolk, Va., 27, Richmond 28, Danville 29, Lynchburg 30.

THE TORNADO (Southern; J. H. Huntley, mgr.): Pendleton, Ore., Nov. 12, Baker City 13, Boise City, Idaho 14, Pocatello 15, Lewiston, Id., 16, Brigham 18, Sal Lake City 19, Ogden 20, Park City 21, Green River, Wyo., 22, Rock Springs 23, Rawlins 25, Laramie 26, Cheyenne 27, Greeley, Colo., 28, Georgetown 29, Idaho Springs 30.

THE KODAK (Noss Jolly co.; Ferd. Noss, mgr.): Troy, N. Y., Nov. 12, Pittsfield, Mass., 13, Springfield 14-16.

THE KURIA: Worcester, Mass., Nov. 11-16.

TOWN TOPICS: Buffalo, N. Y., Nov. 11-16.

TRILBY (Western; W. A. Brady, mgr.): Flint, Mich.,

Nov. 12, Saginaw 13, Bay City 14, Grand Rapids 15, 16, Ann Arbor 17, Jackson 18, Adrian 19, Kalamazoo 21, Muskegon 22, Traverse City 23, Lansing 25, Battle Creek 26, Laporte, Ind., 27, South Bend 28, Ft. Wayne 29, 30.

THE GORMANS (Gilhooley Abroad; Charles F. Brown, mgr.): Nashville, Pa., Nov. 13, Titusville 14, Oil City 15, Corry 16, Jamestown, N. Y., 18, Bradford, Pa., 19.

THE SPORTING DUCHESSE: New York City Aug. 29-indefinite.

THOMAS KIRKE (S. F. Kingston, mgr.): Galveston, Tex., Nov. 12, Houston 13, 14, San Antonio 15, 16, Austin 18, Waco 19, 20, 21, Fort Worth 22, 23.

TRILBY (Southern; W. A. Brady, mgr.): Birmingham, Ala., Nov. 12, Nashville, Tenn., 13, 14, Murfreesboro 15, Huntsville, Ala., 16, Atlanta, Ga., 18-20, Knoxville, Tenn., 21, Lexington, Ky., 22, Paris 23, Memphis, Tenn., 25-27, Louisville, Ky., 28-30.

TRANS OF NEW YORK: Princeton, Ill., Nov. 13, Bushnell 14, Galva 15, Monmouth 16.

THE WITCH (Marie Hubert Frohman): Chicago, Ill., Nov. 11-23.

THE WIFE: Louisville, Ky., Nov. 11-16, Columbus, O., 18-20.

THOMAS Q. SKARROCK: St. Louis, Mo., Nov. 11-16.

THE OLD HOMESTEAD (E. A. McFarland mgr.): Pittsburg, Pa., Nov. 11-16, Johnstown 18, Altoona 19, Tyrone 20, Harrisburg 21, Lancaster 22, York 23, Washington, D. C., 25-30.

THE FATAL CARD (Eastern): Boston, Mass., Sept. 23-Nov. 16.

THE FATAL CARD (Western): Detroit, Mich., Nov. 11-16.

TOO MUCH JOHNSON (Charles Frohman, mgr.): Cincinnati, O., 11-16.

THE CAPTAIN'S MATE (Florence Bindley; Dittma Brothers, mgrs.): New York City Nov. 11-16.

THE STOWAWAY (Harry Booker, mgr.): Owensboro, Ky., Nov. 13, Evansville, Ind., 14, Paducah, Ky., 15, Memphis, Tenn., 18, 19.

THE DAZZLER (Herbert Q. Emory, mgr.): Nebraska City, Neb., Nov. 13, Beatrice 14, Lincoln 15, 16, Omaha 17-20, Boone, Ia., 21, Marshalltown 22, Cedar Rapids 23.

THOMAS E. SHEA: Nashua, N. H., Nov. 11-16, Fall River, Mass., 18-23, Newport, R. I., 25-30.

THE SQUALLERS (Arnold Wolford, mgr.): Ashland, Wis., Nov. 12, South Norwalk, 13, Stamford 14, Greenwich 15, Portchester, N. Y., 16, New York City 18-22, Poughkeepsie 25, Fishkill 26, Danbury, Conn., 27, Bridgeport 28, Springfield, Mass., 29, Hartford, Conn., 30.

OLD RUBE TANNER: Tamaqua, Pa., Nov. 12, Frackville 14, Reading 15, 16, Wilkes Barre 18-20.

OTIS SAINNER: Philadelphia, Pa., Nov. 11-16.

OLD COUNTRY (W. A. Brady, mgr.): Pittsburg, Pa., Nov. 11-16, Buffalo, N. Y., 18-23, New York City 24-30.

O'HOOIGAN'S MASQUERADE (W. B. Watson, mgr.): Chillicothe, O., Nov. 12, Washington, D. C., 13, Springfield 14, Troy 15, Greenville 16.

OUTCASTS OF A GREAT CITY (Daniel A. Kelly, mgr.): Detroit, Mich., Nov. 11-16.

ON THE BOWERY (Davis and Keogh, mgrs.): St. Louis, Mo., Nov. 10-16.

ON THE MISSISSIPPI (Davis and Keogh, mgrs.): Williamsport, Pa., Nov. 12, Altoona 13, Johnstown 15, Canton, O., 16, Chicago, Ill., 17-20.

OLGA NETHERSOL (Charles and Daniel Frohman, mgrs.): Washington, D. C., Nov. 11-16.

ONLY A FARMER'S DAUGHTER (Josh. Ogden, mgr.): Atlanta, Ga., Nov. 11-13.

PUD'NHREAD WILSON: Jersey City, N. J., Nov. 11-16, Boston, Mass., 18-23.

PETER F. DALLAY (The Night Clerk, Rich and Harris, mgrs.): New York City Nov. 11-indefinite.

PRICK'S BAD BOY (A. M. Heath, mgr.): Philadelphia, Pa., Nov. 11-16.

PRINGLE-MAY: Wallace, Idaho, Nov. 10-16, Wariner 17-23.

PERRY AND PRESSLY: Willmar, Minn., Nov. 13, 14, Kerkhaven 15, Mordock 16.

PATSY TICKET 310 (Edith Ellis; A. D. McLean, mgr.): Rochester, N. Y., Nov. 11-13, Syracuse 14-16.

PLAYS AND PLAYERS: Wilkesbath, Pa., Nov. 11-13, Reading 14-16.

RICHARD MANSFIELD: Philadelphia, Pa., Nov. 25-Dec. 7.

RUSSELL AND BAKER COMEDY: Pemberton, N. J., Nov. 9-13, Columbus 14-18.

ROBERT DOWNING: Kansas City, Mo., Nov. 11-16.

ROBERT GAYLOR (W. A. Brady, mgr.): Harlem, N. Y., Nov. 11-16, Boston, Mass., 18-23, Newark, N. J., 25-30.

ROWLAND'S STOCK: Chertsey, Ia., Nov. 11-13.

ROY OF TEX. Ill.: Buffalo, N. Y., Nov. 11-13.

RIDE FOR LIFE (Eugene Robinson, mgr.): Macon, Ga., Nov. 12, Montgomery, Ala., 13, Pensacola, Fla., 14, Mobile, Ala., 15, 16.

ROBERT HILLIARD (W. G. Smyth, mgr.): Montreal, P. Q., Nov. 11-16, Ottawa, Ont., 18, 19, Brockville 20, Toronto 21-23, Syracuse, N. Y., 25, 26, Oswego 27, Rochester 28-30.

RUSSELL AND BAKER COMEDY: Cincinnati, O., Nov. 11-16.

ROBERT MANTLE (D. A. Bonta, mgr.): Toronto, Ont., Nov. 11-16, Toledo, O., 18-20, Youngstown 21, Erie, Pa., 22, Bradford 23, Pittsburg 25-30.

ROLAND REED (E. B. Jack, mgr.): Rochester, N. Y., Nov. 11-13, Ithaca 14, Auburn 15, Syracuse 16, Toledo, O., 18-20, Cleveland 21-23.

SINS OF A NIGHT: Albany, N. Y., Nov. 12, 13, Troy 14-16.

SHARPLEY'S LYCEUM: Huntsville, Mo., Nov. 11-16.

SON SMITH RUSSELL (Fred G. Berger, mgr.): New Orleans, La., Nov. 11-16, Victoria, B. C., 18, Memphis, Tenn., 19, Nashville 20, Louisville, Ky., 21-23, Cleveland, O., 25-30.

SIDE TRACKED (Jule Walters; Will O. Edmunds, mgr.): Perry, La., Nov. 13, Jefferson 14, Boone 15, Mason City 16, Charles City 17, Waverly 20, Vinton 21, Maquoketa 23, Rock Island, Ill., 24, La Salle 25.

SIDE TRACKED (Eastern; A. J. Cannon, mgr.): Chelsea, Mass., Nov. 12, Gloucester 14, Petersboro, N. H., 15, Belts Falls, Vt., 16, Greenfield, Mass., 19, Athol 20, Gardner 21, Spencer 22, Stafford Springs, Conn., 23, Willimantic 25, Webster, Mass., 26, North Grovesdale 27, Marlboro 28, South Framington 29, Franklin 30.

SI PLUNKARD (J. C. Lewis, mgr.): Monmouth, Ill., Nov. 13, Beardstown 14, Jacksonville 15, Jerseyville 16.

SIDEWALKS OF NEW YORK: Philadelphia, Pa., Nov. 11-16.

SAWTRILLER DRAMATIC: Westbury, R. I., Nov. 11-16, Waterbury, Conn., 18-23, Brockton 25-30.

SOWING THE WIND (No. 1; Charles Frohman, mgr.): Baltimore, Md., Nov. 11-16.

SHORE ACRES (William B. Gross, mgr.): Titusville, Pa., Nov. 12, Oil City 13, Franklin 14, Meadville 15, Beaver Falls 16, New Castle 18, Youngstown, O., 19, East Liverpool 20, McKeesport, Pa., 21, Wheeling, W. Va., 22, Rochester, Pa., 23, Steubenville, O., 25, Massillon 26, Lima 27, Springfield 28, Hamilton 29, Lexington, Ky., 30.

STRUGGLE OF LIFE (Walter Sanford, mgr.): Brooklyn, E. D., Nov. 11-16.

SLAVES OF GOLD (W. T. Fennemy, mgr.): Syracuse, N. Y., Nov. 14-16, Cobles 20, Albany 21-22.

SILVER KING (Carl Hawwin, mgr.): Newport, R. I., Nov. 12, Taunton, Mass., 15, Pawtucket, R. I., 16, New Haven, Conn., 18-20, Hartford 21, New Britain 22, Watertown 25.

SPAN OF LIFE (William Calder, mgr.): Dallas, Tex., Nov. 12, Paris 13, Denison 14, Sherman 15, Greenville 16, Tyler 18, Shreveport, La., 19, Texarkana, Ark., 20, Hot Springs 21, Little Rock 22, 23.

THE NEW BOY (O. E. Hallam, bus. mgr.): San Antonio, Tex., Nov. 12, Taylor 13, Waco 14, Fort Worth 15, 16, Dallas 18, 19.

THE WORLD AGAINST HER (Agnes Wallace; Villar; Petersburg, Va., Nov. 13, Suffolk 14, Newport News 15, Elizabeth City, N. C., 16, Euton 18, Tarboro 19, Henderson 20, Durham 21, Raleigh 22, Goldsboro 23, New Bern 25, Fayetteville 26, Wilmington 27, Florence, S. C., 29, Darlington 30.

TRIP TO CHINATOWN (Host and McKee, mgrs.): The Defaulter (E. C. Ellis, mgr.): Chicago, Ill., Nov. 11-16, Joliet 18, Kankakee 19, Lafayette 21, 22, Frankfort 21, Danville, Ill., 23, Evansville, Ind., 25, Washington 26, Columbus 27, Indianapolis 28-30.

THE TORNADO (Northern; Jay J. Simms, mgr.): Shamokin, Pa., Nov. 12, Ashland 13, Mahanoy City 14, Lebanon 15, Columbia 16, Baltimore, Md., 18-23, Norfolk, Va., 25, Home, Va., 26, Suffolk, Va., 27, Richmond 28, Danville 29, Lynchburg 30.

THE TORNADO (Southern; J. H. Huntley, mgr.): Pendleton, Ore., Nov. 12, Baker City 13, Boise City, Idaho 14, Pocatello 1

TELEGRAPHIC NEWS

CHICAGO.

Bad Weather is Powerless Against "Miff"

Hall's Good Nature—His Chronicle.

[Special to The Mirror.]

CHICAGO, Nov. 11. We have been regretting a spell of assorted rain and snowy weather which has had a rather bad effect on business theatrical, yet the deserving attractions have had little to complain of. Little Christopher has hit 'em hard at Hooley's, where the audiences have been large. Willie Collier in the life of the bright performance and is thoroughly at home in his old realm of burlesque. He appears to treat absurdities seriously, which is the essence of that peculiar style of entertainment, and his clever wife, whom I have only known as an agile dancer, has developed a sprightly vein of comedy. Fanny Johnstone is as jocular as ever, and the others contribute to a most enjoyable performance. The attraction opened its second week to a great house last night.

I see by the papers that at the recent Marlborough-Vanderbilt wedding, the surplined choir in the gallery sang Barnabee's Hymn. And why? As I remember it, Barnabee's Hymn is "The Cork Leg," and I fail to see how it would be appropriate on such an occasion—unless, possibly, it was meant as a sort of an allegorical reference to the Vanderbilt member which the Duke has pulled so successfully. But that idea of having choir boys in the gallery was stolen from Lew Dockstader. He did it with: Oh, "Uncle John," at the Olympic here.

The bright people who are presenting the burlesque, Tribby, at the Chicago Opera House, where it began its second and last night, have made a hit and the piece has met with favor. Camille D'Arville follows in A Daughter of the Revolution.

This pathetic appeal comes to me away from El Paso, Texas: "Andy McKay and Bob Hooley here. Help! Ben Giroux." As the message was prepaid I thoroughly appreciated Mr. Giroux's desperate position. I do not see how he could win under such circumstances.

Miss Russell's engagement at the Columbia is a great success. Last week she revived La Perichole, and this week we have The Little Duchess. In speaking last week of Ned Hoff's loss to the company, I appear to have inadvertently stepped upon the toes of his successor, Richie Ling. Such, I can assure you, was not my intention, for Mr. Ling is a handsome stage figure, a manly tenor, and a thorough artist. I take off my hat to him. He is all right, and his garden is asked if I have wronged him. That is not in my line.

The soubrette list is growing daily. "Punch" Wheeler is the largest contributor, as usual. Here is what he writes me:

"Been down in Kentucky on an excursion for soubrette names, and discovered a whole nest with a play called The Bloomer Girls—one night only. Tottie Doty, Crespi Dora Snodgrass, Delicatessen Fennyvessy and Froufrou Voulesrow.

Froufrou Voulesrow is a dish-faced ingenue of six hard seasons. She told me she was until lately with a mind-reader, but quit him, as she didn't want to travel with anyone who knew what she was thinking of the way times are, and can you blame her?

Gus Bruno went on in Thrillby at the Chicago Opera House last night, it being his first appearance since his Australian trip.

Mollie Fuller and Fred. Halkin's company entered upon their second week at McVicker's last night. Mollie, Gus Williams and John T. Kelly are a trio that always please audiences.

Two of my good friends have been taken out to the cemetery since you last heard from me. One was good old Humphrey Moynihan, known to many professionals, and the other Eugene Field, the poet, known to all of them. We never know how soon we may be called.

The Bavarian peasant troupe remains at the Grand Opera House this week. I do not understand their lingo, but Fred Havlin says that they are all right. You may take his word for it.

After a good week of Helena Mora at the Schiller, Clara Morris appeared there to-night in Raymond. During the week she will be seen in Miss Fulton, Article 47, and Camille, the inevitable.

Gustave Frohman arrived here from New York to-day accompanied by the following, engaged to support Marie Hubert in The Witch: P. August Anderson, C. W. Coudock, John Findlay, Charles Jehlinger, Otis Turner, J. W. Shannon, J. H. Howland, Sumner Clark, Martin Swift, Sedley Brown, Evelyn Evans, Thomas M. Hunter, J. B. Everham, Lindsay Strong, Percy Barrows, Louis Thompson, Maud Banks, Agnes Findlay, Louise J. Mitchell, Margaret Yates, Sarah McVicker and Gladys Findlay.

Preliminary rehearsals of The Witch have been in progress at the Garrick Theatre, New York. Immediately upon arrival the company began its rehearsal with scenery and accessories prepared at the Schiller. The production will occur on Nov. 18.

Bob Arthur sends me Nedah Bath from Milwaukee. He arrived here yesterday and the city is excited in consequence.

James Pease, the Sheriff of Cook County, is managing the Winter Circus. Frank Hall made a plucky fight and lost \$50.00 in the place, but he had to give in at last and the doors were closed. But his Casino will keep the wolf from his door as the continuous vaudeville show there is attracting big crowds.

Frank Cushman, the minstrel, had a substantial testimonial last night at the Schiller. He sang "Hear Dem Bells." Regards to Mrs. Leslie Carter.

McConnell writes and sends his regards to Phil Armour and "Paul Potter Palmer."

Miss Mora opened well in A Modern Mephisto at the Lincoln yesterday, the Cotton King did well at the Alhambra, and the usual big houses greeted The Defaulter at the Academy of Music. Charles Yale's Greater Twelve Temptations turned people away last night at the Haymarket.

Frank Rushworth, the tenor, assisted at the Second Regiment Band's concert at the Chicago Opera House yesterday.

Joe Choyinski and a good lot of vaudevillers are at Sam Jack's Madison Street Opera House this week.

Stoddard, the lecturer, is filling the Central Music Hall nightly.

Gus Hill's New York Stars are at the Lyceum this week.

Jack Moynihan was down last week from St. Paul to attend his brother's funeral.

The Iroquois Club has gone back to the old quarters in the Columbia Theatre building.

Mrs. Hall writes me from your city that I stand quite as well with "the perfect" as I did when I was a newspaper man. That's gratifying.

"Burr" HALL.

BOSTON.

A New Stock Company Gives The Lucky Star—An Ideal Husband—Benton's Gossip.

[Special to The Mirror.]

BOSTON, Nov. 11. Again Boston has a stock company including many of the favorites who were familiar to audiences at the Museum. After three weeks of darkness the Grand Opera House was reopened to-night for the first production in America of The Lucky Star, by George W. Coner. The piece was given with the following cast:

Constance Widdington	.....	Laura Burt
Sister Dora	.....	Sadie Martinot
Lady Malet	.....	Fannie Bloodgood
Mrs. Esdaile	.....	Olive Smith
Katie Reed	.....	Rose Tiffany
Sally Grudge	.....	Sidney Price
Minnie	.....	J. A. Washburn
Phoebe Atkins	.....	John Flood
Squire Widdington	.....	Walter Crane
Hugh Widdington <table border="0" <tr> <td>William Cullington</td> </tr>	William Cullington
William Cullington		

 William Cullington || Sir Rich-nd Malet | | J. E. Furlong |
Bill Grudge	E. G. Wilson
Tommy Atkins	J. E. Ince, Jr.
Colonel Norman	
Humble	
Ralf	

The theatre was crowded to-night, and the new stock company started out under the most favorable auspices. A note on the programme announced that while Miss Martinot's character is important, it is not the most conspicuous in the play, but to add to the attraction of the opening bill Miss Martinot very kindly consented to essay the role. The management would here say to the public that later on Miss Martinot will be presented in characters well fitted to her versatile capabilities. The performance to-night proved conclusively that Miss Martinot is not the only one in the company with versatile capabilities, for to Laura Burt fell the honors of the evening for her work. Truly there was the test for versatility, and in the four different types of character she made unquestioned success, and proved herself a greater favorite with Boston audiences than ever. Arthur Forrest was capital, and the whole performance was good.

Aubrey Boucicault will probably come to Boston to join the Grand Opera House stock company when the revival of The Colleen Bawn is made with Sadie Martinot in the leading part.

At the Hollis Street Lyceum company made a change of bill to-night, giving An Ideal Husband. The Boston critics are not fond of rebellious women, and Mr. Jones's The Case of Rebellious Susan was no exception. The piece was superbly acted by Mr. Frohman's players, and Herbert Kecey, Fritz Williams, W. J. Lemoyne, Elita Proctor, Otis and Elizabeth Tyree, made themselves greater favorites than ever. Olga Nethersole comes for a fortnight opening next Monday.

George W. Monroe is giving the patrons of the Columbia a good opportunity to laugh this week. He is always welcome here, and in A Happy Little Home he has clever support from Blanche Chapman, Halene Cotton, and Dorothy Drew.

Northern Lights is very successful at the Bowdoin Square. The life of the American soldier of to-day is pictured in a most realistic way.

Cissy Fitzgerald seems to have a mortgage upon Boston, for the Park is having its largest houses this season with The Foundling. Her dancing has aroused the staidest of critics into admiration, and he waxes eloquent about her drawing "geometrical figures in the air with the toe of her slippers." I wonder if his wife was with him when he made his study of geometry!

A change was made in the cast of Burnah to-night, and Henrietta Crossman replaced Victory Bateman as the heroine. Miss Bateman has proved herself an actress of indomitable pluck, for she has been seriously ill all the run of Burnah, but she has kept at her place as long as it was possible. She leaves Burnah a greater favorite than ever. Miss Crossman has always been liked by Boston theatregoers, and to-night her success was most pronounced.

Old timers are scratching their heads and trying to recall earlier presentations of The Lily of Killarney in Boston. It was revived to-night at the Castle Square by Impresario Rose's company with a cast of unusual evenness. Clara Lane and J. K. Murray are making themselves popular with music-lovers.

The Hollands are in their last week at the Tremont, and after a few more performances of A Social Highwayman they will give a few of The Man with a Past to close their successful engagement here. James O'Neill follows.

This is the last week of the engagement of The Fatal Card at the Museum, and the melodrama will be taken off to allow for the engagement of Too Much Johnson. Clarence Hill and Giles Shine, Amy Busby, and Adrienne Dailvolles go away from Boston more popular than ever, and their return will be a welcome one.

Charles Frohman is coming to Boston to witness the opening of Olga Nethersole's engagement at the Hollis next Monday and that of Too Much Johnson at the Museum on Tuesday. The latter company will make the jump from St. Louis to Boston and the Museum will be dark on Monday night.

Annie Clarke is one of the leading members of the Grand Opera House stock company and her return to the local stage will be made in The Child Stealer, which will follow The Lucky Star.

Otis Harlin and A Black Sheep come to the Park next week.

In Old Kentucky will soon succeed Burnah at the Boston.

Frank G. Stanley is in charge of the orchestra at the Grand Opera House under the new management.

Lotta Dean Bradford is to go on the road with the three comediettes which she will produce at the Dudley Street Opera House on Thursday.

The matinee at the Grand Opera House Thursday will be a professional one.

Enlisted for the War will be produced in Somerville early next month by Charles F. Weston, W. H. Woods, H. F. McKenna, J. A. Armstrong, J. M. Kirby, Helen Clark, L. McNulty and Kittie Burkett.

The Boston Dramatic company is now headed by A. L. Groves, Charles Chadwick, Lettie Wright and T. W. Byrne.

Two of the supes in Burnah got into a fight in the basement of the Boston on Saturday, and William H. Jones struck George Harrison over the head with a rifle. The victim was taken to the hospital in an unconscious condition, and he is not expected to live. The other was arrested.

John H. Laskey, who years ago was a Lieutenant in the Boston Police Department, was arrested last week charged with securing \$2,500 by means of false pretences from Lyman O. Shurtleff of West Stewartstown, N. H. The case is likely to prove an interesting one when it comes to trial, as the false pretences are said to have come about in connection with the building of the floating theatre which was established at City Point last summer, and which proved to be a failure.

Starting charges were made by the Boston papers to-day against H. Fenno, who arranged programmes for various benefits for charitable

institutions. He is accused of getting contributions for institutions and placing them under advertisements so as to collect percentages. He ran a programme for the Massachusetts General Hospital benefit recently when Kendall Weston engineered the performance and made participating actors thoroughly indignant by placing his own name second only to that of Henry Irving's in the size of type and ignoring others of greater standing than himself.

The license committee of the Board of Aldermen has been busy, indeed, during the past week. Some of the members have been to see Cissy Fitzgerald's dance about every night, but so far they have had no fault to find with it. If they do as they did with Omene they will discover some impropriety the last day of the engagement and will order it stopped, thus protecting Boston's purity. Meantime they enjoy Cissy's terpsichorean efforts. In The Sidewalks of New York two little children came on in a street scene and waltzed to band music as Boston children do in Myrtle str. et. It was decided that while the dance was harmless in itself, and not at all in the way of a specialty or act requiring great exertion, it was a dance, and could not be permitted. They have been inspecting posters this week, and some have been barred.

Charles W. Arnold writes me from Cincinnati that his wife, Frances Harrison, will play a Boston engagement Christmas week. Her new act, written by Mr. Arnold, has been made a great hit. He has just secured a new Irish farce-comedy, and is negotiating with a well-known team to feature in it. JAY BENTON.

PHILADELPHIA.

The Sphinx Collapses—Nat Goodwin at the Chestnut—At Other Houses.

[Special to The Mirror.]

PHILADELPHIA, Nov. 11. The Sphinx has joined the silent majority, closing its season Nov. 9. Lewis S. Thompson, the composer of the Sphinx music, claims royalties unpaid since Oct. 5 and filed a bill in equity in this city asking for an injunction to prevent Askin from performing the music or causing it to be used by others or from disposing of it. E. I. win Stevens, who enacted the Professor, went to New York to attend the Marie Jansen rehearsals and failed to return, and the stage-manager, Joseph Fav, assumed his role for the rest of the engagement.

Rob Roy, with the Whitney Opera company, to-night inaugurated their sixth and last week, the engagement proving an artistic and pecuniary success. Frohman's Empire Theatre stock company follow Nov. 18 for four weeks, playing The Masqueraders, Liberty Hall, and Sowing the Wind.

Mrs. Potter and Mr. Bellew at the Broad Street Theatre have not commanded the attention anticipated. The Queen's Necklace was very severely criticised, so the programme has been changed for second week to Charlotte Corday and Camille. Kyre Bellew met with an accident on Friday evening, the curtain striking him on the head, but this luckily did not interfere with his appearing in his roles on Saturday. Della Fox in Fleur de Lis opens Nov. 18 for two weeks.

Nat C. Goodwin in Ambition opened to night at the Chestnut Street Opera House for a two weeks' engagement, supported by an excellent company. Richard Mansfield opens here 18 for only one week, desiring to cancel his second week which will be filled by The Foundling.

The B. P. O. Elks at their annual benefit at the Chestnut Street Opera House 8 netted nearly \$1,700.

Otis Skinner in Villon the Vagabond is the card for the week at the Walnut Street Theatre. The play is well mounted, offers effective stage pictures, and is presented by an evenly balanced company. Mme. Modjeska and farewell engagement with nightly change of repertoire Nov. 18, two weeks; followed by Minnie Maddern Fiske.

Joseph Hart is making the Park Theatre lively to night with his entertaining musical comedy farce, A Gay Old Boy, which was received with much applause by large audiences. May Irwin in Widow Jones follows Nov. 18; The Girl I Left Behind Me 25.

The Forrest Home Board of Directors have now under consideration the selection of an inmate to the Home, owing to the vacancy that has occurred through the death of Rachel Cantor. The present income supports thirteen inmates.

Philadelphia Lodge, No. 3, Theatrical Mechanics' Association have been tendered by Manager Frank Howe, Jr., of the Walnut, the use of his theatre for a benefit afternoon of Jan. 31. The order is very prosperous in this city, and has been the means of relieving great suffering and gaining public respect.

George Holland this week is giving the patrons of the Girard Avenue Theatre a genuine treat by presenting Twins and appearing as the twin brothers, this being his first appearance this season. He is supported by his popular stock company. My Lord in Livery completes the programme. The Pearl of Savoy for week of 18; Dolly Varden 25.

Sidewalks of New York at the National Theatre opened to-night to good house. Kearney P. Speedy, the champion diver, plunged from top of stage into a tank of real water. A trained bear, together with the specialties introduced, made it a highly spiced sensational drama. George Monroe returns for week of Nov. 18 filling his original date with A Happy Little Home.

Sam Lockhart's troupe of five performing elephants come to the Bijou Theatre in December. There is also a prospect that George Lockhart's original comedy elephants that are at Proctor's, New York, will appear at the Grand Opera House in this city for Christmas week.

Black America at the Grand Opera House, with a nightly sign S. R. O., continues a popular attraction and remains for an indefinite term.

A Bowery Girl, Harry Williams' new scenic production, with the clever soubrette Clara Thropp in the title role, supported by an excellent company, is the attraction at the People's Theatre. Coon Hollow, Nov. 18; A Trip to Chinatown, Nov. 25; Slaves of Gold, Dec. 2; The Girl I Left Behind Me, Dec. 9.

An interesting incident in the play, Two Old Cronies, at the Kensington Theatre happened last week. There seems to be a sort of rivalry between Bert Hart and Joseph Lightcap. In one of the scenes Hart carries an umbrella to receive a downpour of tin cans. The noisy shower is usually turned easily aside, but Lightcap on Wednesday evening replaced the tin cans with paving stones, cobbles and other heavy missiles, and consequently a much battered and unconscious actor soon lay on the stage, resulting in much excitement and nearly causing a panic among the audience. Hart did not look at this matter as a joke, but had Lightcap arrested, and the magistrate held him under \$500 bail for trial. The Kensington Theatre has the London Gaiety Girls for this week in their new burlesques, The Century Club and The Tramp Astronomers.

Don Cesar de Bazan, with George Learock in title role, aided by the popular stock company, is the attraction at Forepaugh's for week. Nidie for week of Nov. 18.

Peck's Bad Boy is a welcome visitor at the Standard Theatre, and was received this evening with great applause and large patronage. Fred. Wenzel, George Timmons, James R. Homer, Nick Murphy, Tilly Jardine, Maud Scott, Annie Payners, Maggie Bennett, Abbie M. Beath, Edith White, Helen M. Benden, and Gusie Ward are the prominent performers. Katie Rooney in The Derby Mascot comes Nov. 18. Birds of a Feather Nov. 25.

The Walnut Street Theatre is used every Sunday evening for religious services. Manager William J. Gilmore is still at the Sanatorium, Atlantic City, improving very slowly.

Boston Symphony Orchestra with Madame Melba at the Academy of Music to-night to capacity of the immense building. Return date, matinee, 16.

Harry Williams' Own company at the Auditorium for week.

Raymon Moore, Charles Lawlor, Hodges and Launchmere are the extra attractions added for second week of Zero at the Lyceum Theatre.

Prince Oog, cannibal chief, dancing dwarfs, Unzie, Albina Apollo, and Imperial Specialty company are the features at the Dime Museum. Paderewski will give a piano recital at the Academy, matinee, 13.

S. FERNBERGER.

PITTSBURG.

A Fine New Theatre—The White Slave, Chauncey Olcott, and Other Attractions.

[Special to The Mirror.]

PITTSBURG, Nov. 11. The event of the week is the opening to-night of Manager Harry Davis' Avenue Theatre, a veritable palace in white and gold, myriads of incandescent lights, rich draperies and the embodiment of every known device that will add to the comfort and enjoyment of the patrons of a continuous performance. Mr. Davis has gone to the verge of extravagance in his desire to eclipse all other theatres west of the Alleghenies, and has so transformed Harris' Theatre, that nothing of that remains but the site. The seating capacity is about 2,500. Fourteen dressing rooms, comfortable and capacious, are provided for the performers. Austin Gibbons, formerly of Keith's in Boston, and Harry C. Shaw, manager of the New Grand Opera House, are associated with Mr. Davis in the management of the new enterprise. The house will be open from 1 to 11 p. m., the prices ranging from ten to thirty-five cents. The attractions to-night were Charles Drew in La Mascotte, with a strong company, Alice Shaw, A. O. Duncan, McBride and Goodrich, Bryant and Saville, Kenno and Welsh, John and Nellie McCarthy, Lawrence and Harrington and Minnie Lee. Next week Chimes of Normandy and Lydia Yeamans-Titus.

The production of Bartley Campbell's White Slave at the New Grand Opera House to-night attracted a large audience. The piece was given by a strong cast, and was equipped with new scenery and mechanical effects. Town Topics next week.

At the Bijou Theatre Old Glory with Lew Dockstader as a side light was the attraction—a combination that tested the capacity of the house. The advance sale is large. Next week, The Sidewalks of New York.

William Barry in The Rising Generation comfortably filled the Duquesne Theatre this evening and scored a hit. A Social Highwayman with the Holland Brothers follows.

At the Academy of Music Gus Hill's company presented a fine vaudeville bill to a large audience. Mile. Petrescu, Lew Harkins and Fred. H. Leslie were special features. Next week, Sam Devere's company.

The San Francisco Minstrels opened at the World's Museum Theatre, Allegheny, to good attendance. Next week the Rhineharts in A Waif's Luck.

John M. Cooke is here representing William A. Brady.

Chauncey Olcott's drawing powers have induced the Bijou management to book his return in the Spring.

The East End Theatre will open its doors again 14 with a production of The Corsican Brothers, with Harrison J. Wolfe and company.

The Melba Operatic company, under the direction of C. A. Ellis, including Madame Scalchi, Mile. Banermeister, Signor D'Aubigne, Signor Campanari, and a full orchestra, will appear at the Carnegie Music Hall 18.

Stephen C. Foster concerts are booked for 15, 16. EDWARD J. DONNELLY.

WASHINGTON.

Olga Nethersole at the New National—The Bijou Theatre Closed—Current Bills.

[Special to The Mirror.]

WASHINGTON, Nov. 11. Olga Nethersole inaugurated her week's engagement at the New National Theatre to-night with her charming portrayal of Camille. The attendance was both large and fashionable, and the talented actress was accorded a warm reception. The support was in every way acceptable. Denise, Frou Frou, and Romeo and Juliet are underlined. Hoyt's A Milk White Flag comes next.

Shore Acres at Allen's Grand Opera House attracts a full house. Last season's hit is being repeated. The production is complete, the company excellent, and James A. Hearn's honest Uncle Nathaniel Berry remains the same clever, clear-cut artistic interpretation. Chauncey Olcott next.

Kellar the magician presents an attractive bill at the Academy of Music. A large audience is present, and the skilful prestidigitateur and illusionist furnishes an entertainment that is mystifying in the extreme. Charles B. Hanford, Elihu Spencer, and Nora O'Brien in classical repertoire follows.

The Bijou Theatre is closed indefinitely. William H. Easton, who opened the house Sept. 9, after two months of bad business, has given up the place and surrendered the lease.

Flynn and Sheridan's Big Sensation—a double company of white and colored people—opened to a very large house at Kernan's Lyceum Theatre. Hopkins' Trans-oceanic Specialty company comes next.

What came near being a tie up occurred here Saturday night when the Digby Bell-Nancy Lee company were at sizes and serves as to what they would do, all owing to the star, Mr. Bell, who would not move further unless the Knabe Brothers, the piano manufacturers, and backers of the enterprise, would guarantee a thirty-week's contract, with Saturday matinee only. Amicable arrangements were arrived at a late hour, and the company continues on tour. Walter Bradford joined the company here as a special representative of the Knabe Brothers.

Annie Lewis, of the Bowdoin Square Theatre stock company of Boston, has returned to her home in this city quite ill. She will take a long rest.

Fred. F. Schrader, of the Washington Post,

was married to Marie R. Bailey Noole. The happy couple will spend their honeymoon at Atlanta, Ga. Mr. Schrader is the author of Nancy, the comedy now being played by Fanny Rice.

The Carroll Institute Amateur Minstrels occupied the Lafayette Square Opera House on Saturday night for the benefit of the Foundling Hospital. Society had charge, and a swell audience was present. JOHN T. WARDE.

CINCINNATI.

German Opera at the Walnut—Legal Troubles—The Week's Attractions.

[Special to The Mirror.]

CINCINNATI, Nov. 11. The Grand this week has Too Much Johnson with William Gillette and the original company. Next, The Twentieth Century Girl.

The Walnut is dark to-night but to-morrow evening opens in a blaze of glory with the Damrosch Opera company, which gives its initial engagement of the season here. The repertoire is Die Walkure, Lohengrin, Tannhauser, Die Meistersinger, and Tristan and Isolde. The prices range from five dollars to one dollar in the gallery, yet nearly the entire house is sold for every performance. Thomas Q. Sealbrooke follows.

At Heuck's this week Davis and Keogh present their Rush City, in which Matthews and Bulger are the stars.

The Fountain had its usual Sunday audience yesterday to see the comic operetta Fortuna as produced by the Washburn Sisters' Extravaganza company. There are any number of good variety turns on the bill. The Washburn Sisters sang "Evening News," and as customary the money thrown to them on the stage was donated to the Newsboys' Home.

Robinson's drew big houses yesterday to see Down on the Suwanee River, given chiefly by plantation negroes. It is in three acts. The first is a satire on the missionary in Africa. The second takes place on the Suwanee River, and the third is in New York up to date. The piece is well acted.

Freeman's stock company are presenting Tom Sawyer this week. The step from the romantic drama to comedy is a broad one, but the company is proving itself equal to the task. The vaudeville programme contains the names of Hughie Dougherty, Howard and Doyle, and Professor Macart's dog and monkey comedians.

Efforts are being made by leading citizens to organize a stock company for the purpose of giving an annual season of grand opera at the Music Hall when remodeled. The outlook for its success is encouraging.

Miller, Wood and Shepard have filed suit against Davis and Keogh to recover \$5,000 for breach of contract in that defendants cancelled an engagement of the Town Topics company to play at the Columbia Theatre in Boston the week of Sept. 16, whereby plaintiff's company had to remain idle. Money in the possession of the Heuck's Opera House management is garnished.

Last year Montgomery Irving was enjoined against using the name of "Sandow" in his performances. During his engagement at Freeman's he was billed on the programme "known for twelve years as the American Sandow." He was cited to appear before Judge Moore for contempt in consequence. Montgomery appeared without counsel, and made an eloquent address, which was received most favorably by all the lawyers present. He stated that the words appeared on the programme without his knowledge or consent. Judge Moore, however, decided he must legally be held to have had this knowledge, and that therefore a technical contempt had been committed. Montgomery was fined \$100 and required to give bond not to in any way violate the order of the court. The fine was remitted temporarily, and he will probably be relieved from the payment of it altogether.

WILLIAM SAMPTON.

CLEVELAND.

The Masqueraders, in Old Kentucky and Other Attractions This Week—Ingersoll Coming.

[Special to The Mirror.]

CLEVELAND, Nov. 11. Charles Frohman's company appeared in The Masqueraders before a large audience at the Euclid Avenue Opera House to night. Joseph Jefferson and Roland Reed divide next week.

The Lyceum Theatre is well filled to-night, in Old Kentucky being the attraction. Emily Banker will fill the last half of the week in Our Flat. Next week, Conroy and Fox the first half, and A Girl Up to Date the last half of the week.

Hoss and Hoss packed the Cleveland Theatre to-night, and will hold the boards until Thursday evening when Eugene O'Rourke will be seen in The Wicklow Postman. Next week, The Cotton King.

Miacio's City Club commenced a week's engagement at the Star Theatre this afternoon. Weber and Field's Vaudeville Club next week.

Colonel Robert G. Ingersoll will lecture at Gray's Armory on Nov. 19.

WILLIAM CRATON.

ST. LOUIS.

W. H. Crane's Return—Manager Ollie Hagan's Sensation—Attachment at the Oriental.

[Special to The Mirror.]

ST. LOUIS, Nov. 11. The Trocadero Vaudeville, headed by Sandow, played to two immense audiences at the Hagan yesterday. G. E. Kaufman, O'Gast, Amann, the five Jordans, Josephine Sabel, The Lucifers, and Mlle. Imler are the specialty artists who assist Sandow.

W. H. Crane, after an absence of two years, opened at the Olympic Theatre last night in His Wife's Father.

Thomas Q. Sealbrooke, began his week's engagement at the Grand Opera House last night, appearing in a comedy called A World of Trouble. His part in it is well suited to him, and he is very humorous in it. The supporting company is excellent.

On the Bowery turned people away from Havlin's Theatre twice yesterday. Steve Brodie heads the company.

Fields and Hanson, with their vaudeville company, played to two big audiences at the Standard Theatre yesterday.

After last Sunday night's performance the new Union Theatre closed its doors. It really came to an end Saturday night when the ghost failed to walk, the backer, Mr. Fitzgerald, from Indianapolis, not putting in an appearance. Each of the performers, however, got \$5. Saturday night the theatre was opened and run by the people, but since then the theatre has been dark.

Manager Ollie Hagan was in Cincinnati last week on business. He is going to spring a big theatrical sensation in a few days that will be the talk of the town.

The report has been in circulation and was

sprung in the daily papers, that there was a deal between Colonel Hopkins and Messrs. Havlin and Hagan in regard to buying the Hagan, but it is denied by Manager Hagan.

Charles Pope attached everything movable in the old Oriental Theatre last week, thereby tying matters up more than ever with that theatre, and the owners cannot move now until they pay him the amount of his judgment against them.

Charles Van Dyne and Amy Travis were engaged to go on with the Gladys Wallis company from here.

Sam W. Gumpertz, resident manager of Colonel Hopkins' New Century Theatre here, and representing Hopkins' South and West side theatres in Chicago, left for Europe this week to look up attractions. He will return in January.

M. Hecket severed his connection with the Rush City company last Saturday night. Jay Butler, representing a company of San Francisco capitalists, is in the city trying to get the lease of the Oriental Theatre, intending to add it to the Orpheum Circuit and play vaudeville attractions.

The On the Bowery company came in on Saturday, being compelled to cancel a date at Decatur on that night because the opera house there was destroyed by fire last Friday.

The Walter Damrosch Opera company is booked to appear for one week at Music Hall, commencing on Dec. 2. W. C. HOWLAND.

OUT-OF-TOWN OPENINGS.

[Special to The Mirror.]

LOWELL, Nov. 11.—Mr. and Mrs. Sidney Drew in The Bachelor's Baby played here to-day to a packed house. They begin their tour to-night under new arrangements. JOHN W. HAMILTON.

DETROIT, Mich., Nov. 11.—People were turned away yesterday at both performances of Daniel Kelly's Outcasts of a Great City. E. E. HASVELL.

MATTERS OF FACT.

Al. Grant and Emma Rosalie have resigned from A Trip to Chinatown company, and are at liberty to consider offers. Both are accomplished singers and dancers. Mr. Grant also presents a strong specialty which always makes an impression.

Jennie Satterlee is at liberty owing to the closing of The Vale of Avoca's season. She may be addressed at 114 West Forty-third Street.

M. R. Edmiston has taken the management of the new Allen Opera House at Marion, Ind.

Desirable open time is to be had at the Portland Theatre, Portland, Me., by good attractions only, who should address at once Manager Lathrop at the Howard Athenaeum, Boston, Mass.

Among the numerous popular songs published by Hamilton S. Gordon, 129 Fifth Avenue, are two coon songs, "My Susan, My Black-eyed Lady," and "Hannah, Go Hide Your Bloomers," which are special hits. Professional copies will be sent gratis upon application.

Owing to the withdrawal of Trigane, Charles Wayne has left the Lillian Russell Opera company, and is at liberty for engagement as leading comedian.

An emotional leading lady and a singing and dancing comedian is wanted by Manager W. F. Henderson for his big comedy company.

"P. O. Box 363," Little Rock, Ark., wants to lease a tree in a good town of more than 20,000 inhabitants.

Edwin Gordon Lawrence, who will star next season in the romantic play, For Her Sake, will permanently close his school of acting at 106 West Forty-second Street on Aug. 1, 1896.

A. G. Wilber wants at once a strictly sober and reliable leading prima donna for the Wilber Opera company. He should be addressed en route.

S. M. Jacobi, the Parisian costume designer, whose Blue Crook posters attracted so much attention a short time ago, will design costumes and original sketches for comic opera, spectacular and other productions. His studio is at 170 West Twenty-fifth Street.

The Hyperion Theatre, New Haven, Conn., has played the hammer weeks of New York and Boston attractions. G. B. Bunnell makes this announcement in due time for managers' guidance in making contracts at short notice. He has an open time announcement in another column.

Charles Kent, whose work as Svengali in Trilby, at the Garden Theatre, made such a favorable impression, is at liberty owing to Wilton Lackaye's return to the New York cast.

Joseph Menchen, who has complete electric and calcium apparatus, desires engagement with a first-class company, as electrician. His address is 211 West Six Street, Kansas City, Mo.

Proposals for the lease of the Bijou Theatre, Washington, D. C., for a term of years are invited by Thomas J. Fisher Company, 1321 F Street, N. W., Washington. The house which is unoccupied is situated at Louisiana Avenue and Ninth Street, N. W.

C. Constantine has opened a down town branch of his stage dancing academy at 1274 Broadway, where the latest novelties in dancing will be taught.

The Grand Opera House, one of Brooklyn's handsomest theatres, having been entirely remodeled during the summer, has a few weeks open in December and January for high-classed attractions only. The Grand is in the heart of the shopping district.

William Courtleigh has made a big hit as John Swift, a full-blooded Sioux Indian, in Northern Lights. The Boston critics are unanimous in their praise of Mr. Courtleigh's artistic characterization.

Knoll and McNeill, the special feature with Waite's Comedy company (Western) are well-known cornet duettists and soloists. They are well received everywhere.

The "Little Madcap Dance," which was recently published by the Central City Novelty Company of Jackson, Mich., is a bright and catchy musical selection, printed on good paper, and is mailed for 25 cents.

A stock company is being organized to play the big Western cities next season by Manager, Room 245 Edinco Building, St. Paul, Minn. People of recognized ability only will be engaged. The season will be for forty weeks.

The Dollar Skirt Co., with offices at 1274 Broadway, will interest the women of the profession who will find the opportunity to all.

Frederick R. Hill, who is disengaged, may be signed for comedy and character business.

Helen Corlette is receiving much praise for her able portrayal of the leading role in Land of the Living.

Parlor and bed-rooms may be let at reasonable terms at 331 West Fifty-ninth Street.

Managers Lathrop and Tolman have Thanksgiving open to a good attraction at Gloucester, Mass.

Walter Dauphin invites offers as musical director. He has just closed a seventy weeks' engagement.

Owing to the steady increase of L. Goldsmith, Jr.'s business, the manufacture of the most popular theatrical trunks, he has found it necessary to enlarge his premises, and now occupies the entire building at 717 Sixth Avenue, New York, with salesroom and office on the ground floor.

W. B. Cundiff, who has assumed the management of Rennie's Opera House, Clinton, Ill., has open time for good attractions. The Rennie is the only theatre in Clinton.

Thanksgiving is open at the Pawtucket Opera House, Pawtucket, R. I. Manager G. M. Standford will give guarantee to the right party.

"Manager," care this office, wants a successful musical comedy on royalty, requiring but a small cast.

Frank Casey is meeting with much success in Wang. This is his third season with that attraction.

The scenery of Pope's Theatre and the new sets painted for the Oriental Theatre, St. Louis, Mo., are offered at a bargain by R. W. Lenore, 1329 Olive Street, St. Louis.

Hi Henry's big minstrel organization is packing houses everywhere and turning away hundreds. The company numbers forty-eight, and is headed by Arthur Deming, the popular comedian. Lloyd Wilson, the well-known counter tenor, joined the organization last

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week, while Frank E. McNish, of "silence and fun" fame, became a member last night, thus materially strengthening an already strong combination. The company travel in their own private car. Mr. Henry is flooded with requests for return dates. The performance has not only won the favor of the public, but has also captured the press.

Fred Perkins, musical director, is disengaged. He can do orchestrations, and is also a clever composer. He may be addressed at 70 West Thirty-seventh Street.

Louise Galloway has made a most favorable impression by her pleasing work in the soubrette role, Georgie, in Coon Hollow.

Laura Bennett will leave the Nellie McHenry company Nov. 23. Her work as "The Coming Woman" in The Bicycle Girl is highly commended by the press.

Carrie Roma has resigned from the A Fatted Calf company, and is negotiating for engagements. She may be addressed in care of this office.

December, including Christmas week, is open at the Grand Opera House, the popular-priced house of Wheeling, W. Va. Manager Charles A. Feinler will book attractions for three nights.

The Homer Tourjee Publishing Company of 244 Wash. Avenue, Chicago, Ill., has issued a pamphlet as an aid to those with a gift of melody, but who lack a musical education, in composing successfully. It is sent free.

Carrie L. Keeler, having closed her engagement with Charles's Aunt, is at liberty, and invites offers.

H. S. Mitchell, the well-known and capable manager, wants a good play, one with special paper preferred, for a star soubrette. He will pay ten weeks' royalty in advance. His address is Nevada, Mo.

The American Theatrical Exchange is now very busy booking tours for 1896 and 1897 for a number of high grade attractions, prominent among them being Gladys Wallis, Nat C. Goodwin, Fred C. Whitney's attractions, Francis Wilson, Abbey Schoolfield and Grant's attractions, M. B. Curtis, Thomas Keene, Bonnie Scotland and others of equal prominence. The booking for this season still keeps the entire force of the booking department busy. The premature closing of a number of companies has thrown open a number of choice dates, and out-of-town managers have availed themselves of the facilities offered by the American Theatrical Exchange to secure suitable attractions.


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[ESTABLISHED JAN. 4, 1894.]

The Organ of the American Theatrical Profession

1432 BROADWAY, COR. FORTIETH STREET

HARRISON GREY FISKE.

EDITOR AND SOLE PROPRIETOR.

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NEW YORK, - - NOVEMBER 16, 1895

The Largest Dramatic Circulation in America

CURRENT AMUSEMENTS.

ABBEY'S.—HENRY IRVING AND ELLEN TERRY, 830 P. M.
AMERICAN.—IN SIGHT OF ST. PAUL'S, 8 P. M.
BROADWAY.—HIS EXCELLENCY, 815 P. M.
EMPIRE.—CHRISTOPHER, JR., 815 P. M.
FOURTEENTH STREET.—VAUDEVILLE AND DRAMA.
GARRICK.—THE MERRY COUNTERS, 830 P. M.
GRAND OPERA HOUSE.—FOR FAIR VIRGINIA, 8 P. M.
HERALD SQUARE.—HEART OF MARYLAND, 815 P. M.
KEITH'S UNION SQUARE.—VAUDEVILLE.
KOSTER AND BIAL'S.—VAUDEVILLE, 8 P. M.
LYCEUM.—THE PRISONER OF ZENDA, 8 P. M.
PALMER'S.—THE SHOP GIRL, 815 P. M.
TONY PASTOR'S.—VAUDEVILLE.

BROOKLYN.

AMPHION.—THE GREAT DIAMOND ROBBERY.
COLUMBIA.—SOWING THE WIND.
MONTAUK THEATRE.—PRINCESS BONNIE.
PARK.—MINNIE MADDER FISK.

HOBOKEN.

LYRIC.—CHARLEY'S AUNT.

TO ADVERTISERS.

Patrons of THE MIRROR are notified that henceforth all advertisements for which "preferred" positions are desired will be subjected to an extra charge. Space on the last page is exempt from this condition. Terms for special or "preferred" positions following reading matter or at the top of page will be furnished upon written or personal application at the business office.

Advertisements intended for the last page, and changes in standing advertisements, must be in hand not later than noon Saturday.

THE students of Vassar College produced The Merchant of Venice last week for the pleasure of the faculty of that institution and the friends of the young women who took the parts. It is difficult to imagine a Vassar maiden as Shylock, although that character is said to have been creditably illustrated by one of them. But the performance, as a daily paper reported it, was made notable by the love scene between Lorenzo and Jessica, which "was rendered especially artistic by the soft accompaniment of guitars." And this single fact is evidence that the young women of Vassar are still instinct with ideas that the new-woman movement can have no power against the unhappiness of contemporary mankind.

FIFTY students of the Northwestern University of Chicago were ejected from a theatre in that city one night last week for raising such a disturbance that the curtain had to be rung down. One of the performers in a burlesque that they were attending carried a stick upon which were tied the colors of the university, and this compliment, slight as it was, worked the collegians into a frenzy. Above everything else, young men ought to be taught in a university to behave themselves in any public place. Yet there is a local patriotism in the action of these youngsters, rowdy-like as it may have been, that suggests an intensity of broader patriotism hereafter.

A ST. LOUIS newspaper editorially remarks, apropos of IRVING'S appearance here in Macbeth, that "New York has very little use for the Shakespearian drama." Perhaps if the St. Louis writer who penned this were to consult Mr. IRVING'S box-sheet he would see a great light. Mr. IRVING will play in New York about two months this season for perhaps the largest patronage he has ever enjoyed anywhere.

PROVINCIALISM.

NEW YORK CITY claims—or rather expects an admission of—an eclectic and a catholic journalistic expression as to the theatre, while it regards the journalistic expression of other places on the continent on the same institution as cribbed and confined by narrowness and provincialism. The fact is that New York is so large, so well-balanced, and so cosmopolitan that it rises superior to what is meant to be its theatrical instruction in the newspapers when it happens that such instruction does not surmount the petty individualism of those who pen it. That is to say, when New York critics recognize something that is evident to the very intelligent audiences that here congregate on notable occasions, there is naturally a consequent coincidence of expert opinion. But when the critics decline to indorse a deserving theatrical venture, it really makes no difference with the venture, for there is a public here that will find its merit out. Just as the public here will discover that an unworthy entertainment highly commended in the press is really not worth while, and make it finally unprofitable to those who exploit it, without regard for the space its propaganda may occupy in advertising columns.

And there is another thing about New York, recently pointed out in THE MIRROR, in answer to certain charges made against this city by the newspapers of smaller places that have declined to confirm what was called "a New York endorsement" of certain theatrical enterprises. Smaller cities, more homogeneous and less universal in taste, have failed to support enterprises which in this city were successful only because here they appealed to a sufficient number to make them prosperous, while other ventures appealing to divers tastes are also successful here because there are enough persons in New York to respond to their varied calls.

Among the newspapers "in the provinces," so-called, that pay intelligent attention to metropolitan matters is the *Union and Advertiser* in Rochester, in this State. One day last week that paper published an editorial on "Provincialism in the Theatre." It took for its text, after stating that "New York's interest in the theatre, always great, is constantly increasing," the remarks of an English tourist who, visiting New York, said: "This city, in proportion to its size, spends half as much again on its theatres and grand operas as any other city in the world." And this was probably stated with knowledge that in many of the European cities with which comparison by suggestion was made theatres are subsidized by government and municipal authority.

Our Rochester contemporary, however, after giving figures of amusement expenditures here remarks that "notwithstanding all this outlay on theatrical amusements New York is still somewhat provincial in all that pertains to the theatre. She depends too much on importations and brings forward too little original work. London, Paris, Berlin, Vienna and Madrid all produce more original work in drama and opera than New York. For more than half of the plays they witness New Yorkers depend on such sources for opera. Barring a few comic operas, all the operas staged in New York come from abroad. In the drama the situation is better. Managers still prefer to run the risk in transplanting foreign plays that are successful to looking for success in domestic productions. But when the foreign market is barren of successes they are forced to turn to the domestic article, and thus the American drama is fighting its way. As American audiences invariably prefer an American play to a foreign play, allowing the two to be equally good, there is hope for the American drama and hope that in time New York will produce each season as many native plays as the other great cities of the world. At present, however, although she spends more money on dramas and operas than any other city, New York is still in a measure provincial in theatrical matters."

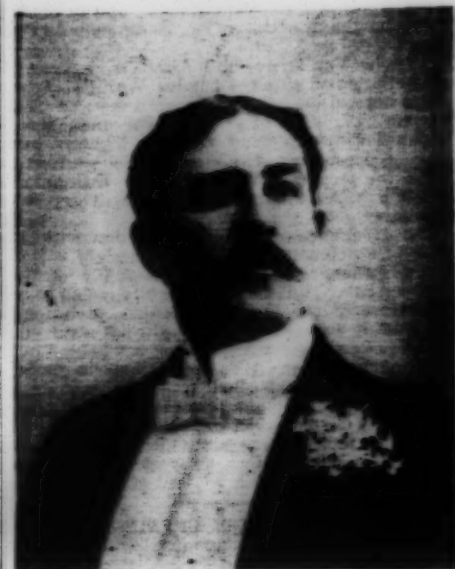
It will be admitted by those who know that the above statement is in a measure warranted by the facts as to theatrical production, which in this country is practically confined to this city. And the statement above made, that "American audiences invariably prefer an American play to a foreign play, allowing the two to be equally good," is also true, and in respect of play production in this city, it remains for the managers who are engaged in it to take the same chances with native plays that they take with foreign plays, in which they more specifically than the public believe, before New York can be called metropolitan rather than provincial when the theatre as a producing institution, is considered.

In appreciation, as has been pointed out, New York is cosmopolitan.

It is reported that the London theatres are enjoying greatly-increased patronage. Bad as the season has been in this country outside of New York, it is doubtful if this city has ever

enjoyed a more prosperous theatrical season than the present.

PERSONALS.



NORTH.—Wilfred North, who is playing leading parts with Louis James, has had a varied experience since he began life in earnest. He has been by turns a sailor, a cowboy, a lawyer, a book-keeper, a playwright, and a life-insurance agent, but has settled down to acting as his life work. Mr. North has distinguished himself in a variety of parts on the stage.

COHEN.—Alfred Cohen, who for several years has written theatrical notices for the *Evening World* under the pseudonym of "Allan Dale," has resigned his position on that journal to accept a similar one on the *Morning Journal*.

APPLETON.—George J. Appleton ran over to Philadelphia last Thursday.

ARTHUR.—Julia Arthur is staying at the Hotel Marlborough.

BELASCO.—David Belasco went to Washington last week on business connected with his new play on Washington life.

ELSNER.—Edward Elsner, of Louis Morrison's company, was taken ill after the performance in the Providence, R. I., Opera House on Nov. 4 and, in compliance with his physician's instructions, has retired from the company. When sufficiently recovered Mr. Elsner will be brought to New York.

BURKHALTER.—George Burkhalter, manager of the Park Theatre, Butler, Pa., celebrated his twenty-first birthday on Nov. 3 and cast his maiden vote two days later. Mr. Burkhalter has occupied his present position two years, having become a theatre manager when only nineteen years of age.

LEWIS.—Arthur Lewis, a brother of Julia Ar. thur, who was formerly in the hotel business, is now connected with the Tremont Theatre, Boston.

HAMILTON.—Caroline Hamilton, remembered as the original Maid Marion in Robin Hood in New York, will soon sail for Europe, her intention being to study in Paris. Miss Hamilton was prima donna of the Bostonians for four seasons.

FIELD.—Eugene Field, one of the most gifted of writers, and a friend of many prominent theatrical persons, died in Chicago on Nov. 4, suddenly, of heart failure. Eugene Field's poetic work occupies a high individual place in literature, and his dramatic and kindred writing always carried the authority of rare and expert appreciation and revealed the technical grace for which he was noted.

FLYNN.—Treasurer Joseph J. Flynn, of the Lawrence, Mass., Opera House, has been re-elected, by a large majority, to membership in the State Legislature.

LATHAM.—James Fanning Latham, of Chicago, a lawyer prominently identified with copyright litigation as to plays, was in town last week. Mr. Latham was formerly in this city a well-known dramatic critic, and he works in the special legal field noted with a knowledge and a sympathy that have grown out of his former vocation.

JOHNSTONE.—Barry Johnstone of the Sidewalks of New York Company, was married last week in Boston to Octavia Barbe, a member of the A Trip to Chinatown Company. Mr. and Mrs. Johnstone spent Sunday in New York.

LOVE.—Mabel Love, it is now decided, will remain with the His Excellency Company during the period of its stay here. Miss Love was under contract to appear in a pantomime to be produced next month in Glasgow, but she has succeeded in getting the engagement cancelled.

HAYMAN.—Colonel Hayman sailed for Europe on Saturday, on the Lucania. He will be back early in December.

MANSFIELD.—Richard Mansfield has returned to New York from Lakewood, N. J. He will start in rehearsing at once, as his season opens in Philadelphia on Nov. 25. His New York season begins on Dec. 2.

HOBBS.—John Oliver Hobbs (Mrs. Craigle) will arrive in New York in time to see the production at Abbey's Theatre, of her play, *Journeys End In Lovers' Meeting*, with Ellen Terry in the principal role.

LACKAYE.—Wilton Lackaye did not appear in the first act at the performance of *Trilby* in Denver, his failure to catch the train at Colorado Springs, where he had spent the day, being the reason. If he had not engaged a special train Mr. Lackaye could not have reached Denver in time for the other acts.

PALMER.—A. M. Palmer was to have delivered

an address at the Jefferson Testimonial Exercises but telegraphed the chairman that unavoidable business would keep him out of the city on that day. John Drew was therefore secured by the committee.

REJANE.—Réjane is to leave the Paris Vaudeville shortly. Lavedan's new play, *Viveurs*, is the last one in which she is to appear at that theatre. The Variétés, one of the stuffiest of the stuffy Paris theatres, has secured the services of Réjane, for a sum of \$20,000 a year, it is said.

HOLLAND.—William Holland, the manager of the Winter Gardens, Blackpool, England, has arrived in New York by the *New York*. Mr. Holland was for many years the manager of the Surrey Theatre, London, and the famous North Woolwich Gardens, and under his efficient management the Blackpool Gardens have become a fine paying property.

HALL.—Mrs. William T. Hall is visiting her sister, Mrs. McWade, at Mt. Vernon, and the legion of friends of Mr. Justice "Biff" Hall, THE MIRROR'S Chicago correspondent, are naturally doing their utmost to make her stay in the vicinity of the metropolis enjoyable.

MASON.—Jack Mason and his wife Marion Manoa were in town last week.

CHAT BEHIND THE SCENES.

Whatever style of drama may be the success of the future, the horse play seems to be the thing nowadays. No play can really be considered up-to-date unless there is a horse or two galloping madly back of the scenes or rushing across the stage attached to the plot.

I could not help thinking the other night at the Star Theatre when I saw the *Year One* that if those horses had been introduced in the first act and allowed to graze about in the wings through the play, the interest of the audience would have been kept at fever heat and the people would go home and tell their neighbors all about it.

There is a certain magnetism about a live hen pecking at the footlights that brings tears to the eyes of the modern playgoer, and a real cow can give an exposition of repressed emotion that dramatic school pupils would do well to study.

I was introduced to the horses before they went on for the chariot race, but at first they refused to be interviewed. I noticed that they had the star dressing-room, and swaggered about a great deal while waiting for their cue. One of the big gray horses took me one side and said: "Come down and see the play next week. It will be practically a new piece then. Perhaps we may introduce a tank and a three-ringed circus with simultaneous performances. Do come!"

Just then there was a sound as though the side of the house had fallen in. "Hark!" said the gray horse. "Do you hear that? That's a situation falling flat. Listen again. Can you detect a whizzing sound? They are cutting whole chunks out of the Roman temple scene."

"I wish you'd make a note of one thing," he went on. "There is a black no-account horse on the left side of me every night who steals my business and crowds me over in the wings. I've spoken to the manager about it, but it is just the same every night. A horse that was never on the stage before—in fact, it is my opinion that he came from Brooklyn when the trolley system there spoiled his vocation."

"Who is the man in the helmet and breast-plate?" I asked. The horse looked carelessly in the direction I indicated. "Oh, that is Mr. Burgess," he answered; "a very capable actor and the best of our support. We intend to have him with us when we go out next season in a play that is being written for us. Do I mind telling you about it? Not at all. It is to be called *He Hated His Harness*, or; the *Bride and the Bit*."

"We have arranged with Bronson Howard, David Belasco, and Gus Thomas to collaborate on it, and there will be a situation in the second act where a horse rushes into a burning building and rescues a theatrical manager. Then there will be a steeple chase with real jumps and fences. Great! Well, I should rather think so."

"I hope you have seen the chariot race. No? Get a seat well near the front and you will just imagine that you are at a race. We do not really go over the footlights you know. You may have noticed that we have had to put a note on the programme assuring the auditors that they need not be alarmed. It is so realistic that the men in the orchestra have all secured accident policies on their lives, but it is safe, perfectly safe!"

"Have I ever run over any one on the stage?" He carelessly flicked a fly off his ear with his left hind leg and looked reminiscent. "Yes, I fear I killed one man the first year I began my starring career in *A Horse with a History*. It was in a race scene and he was a jockey. He got right in my way in the middle of an act, and—well—it's all over now. He was a supe. Oh, no, I never killed a star!"

"I suppose you have heard of that slight hitch in the machinery that occurred on the opening night? All because of the black horse from Brooklyn. A bell rang somewhere behind the scenes and he stopped as if he were shot. These ex-carhorses are ruining the profession."

"The vestal virgins are rather pretty, aren't they? But not one of them seems to do anything. They just go about wreathing garlands on each other, and the only real exertion that occurs is on Tuesdays, when they draw their salaries. What do you think of those draperies they wear? Rather fetching; don't you think so? And such a snare—sinecure! The whole situation is summed up in the conversation Mr. Davenport and Mr. Burgess have in the third act."

"You are simply to sit still and do nothing," says Mr. Davenport. "I wonder if I could do that?" Mr. Burgess replies. Oh, it's very funny and he gave an uncanny horse laugh.

"Good lines? Yes, for those who like that sort of thing. But when the play is fixed over next week there won't be so many lines, and we horses will have more of a chance. Action is what we want nowadays, you know. They say that melodramatic comedy is the thing, but—tut—tut!"

"I think this play would make a capital burlesque. A skirt dance or two, more tight and an occasional joke here and there. Excuse me, but do you notice an unpleasant odor? That's a spoiled situation. Yes, we had to have chloride of lime here the first night, but we're getting it changed gradually."

"Mr. Burgess? We don't know him very well. We engaged him because he owned the theatre. He's got lots of grit. If I ever go starring I should like to have him along. Do you hear that shouting? They are calling me. If that black horse interferes with me to-night there will be trouble. Ta-ta! Now don't fail to come next week and see the improvement. It'll be a new play practically. Not a dull line from beginning to end. By-by!"

THE MATINEE GIRL.

THE USHER.



A peculiar lawsuit has just been brought, I hear, against a Philadelphia manager by one of our foremost women stars.

Last season the actress played in the Quaker City and was guaranteed a certain sum for the engagement. The lady was billed with her married name. The receipts did not come up to expectations, and the manager deducted a certain percentage, claiming that the addition of the husband's name in the advertisements affected business.

The suit of the star is to recover the sum subtracted by the management. I do not think that a contention of this kind has ever arisen before in the history of theatrical litigation, and the outcome will be watched with interest.

It is gratifying to learn that since election theatrical business is picking up. The increase does not appear to be enormous, but it is large enough to show a healthy tendency and to assure many managers of theatres and attractions that the bottom has not dropped out of everything as they were beginning, not unnaturally, to suppose.

In Philadelphia, last week, there was a distinct increase in receipts, and the managers there are feeling very happy over the prospects.

Mr. Greenwall, who has arrived from the South, reported that his theatres are doing splendidly, and that thus far he is away ahead on the season.

From Boston, too, come pleasant reports of increased business, while other cities are also experiencing the dawn of prosperity.

While there is no reason to expect that the season will prove exceptionally brilliant in a financial sense, there seems to be little doubt that it will not be a bad one, on the whole.

A prominent actor writes me as follows:

"A new society for the protection of the actor, as you are aware, is being formed here. It is called the Actors' Association of America. Many excellent and worthy professionals have joined it.

"All sorts of objects are attributed to this Association by its members and officers, when persuading others to join—anything to suit the wishes of the actor. Really, none is quite sure yet of the Association's purposes, so far as I can learn.

"There is but one positive object which they appear to agree on, and that is evidently intended to conciliate managers. This object is the suppression of play piracy by every member of the organization refusing to appear in pirated plays.

"Now, if this is sincere, how is it that to-night (Nov. 11) a play is to be produced at the Standard Theatre in violation of every consideration of dramatic honor and yet not only are members of the Association advertised to perform therein, but its most experienced officer is numbered among those in the cast of the play?

"Although it may be answered that certain courts have decided that anyone can play honor in this country, no honorable member of the dramatic profession can justly hold it to be the right thing to thus produce a play without permission which Mr. Daly paid his good money for, not alone to the original authors but also to the English adapter.

"Surely an officer of the Association can scarcely be justified to appear in the cast of this play, in these circumstances, and continue to insist that one of the objects of the new Association is the suppression of play piracy."

The point of my correspondent seems to be well taken. However, the officers of the Association may be able to explain their side of the case satisfactorily.

A good deal of sympathy has been expressed for Mr. Mansfield, whose press representative has furnished the information that upon recovery from his recent attack of typhoid fever, the actor found his memory had been impaired to such an extent that he found it necessary to re-study the parts that he has played for many years.

I asked a prominent physician—a specialist in all forms of brain disorder, who has made the science of mnemonics a fad—what he thought of Mr. Mansfield's loss of memory.

He said it is true that after severe fevers and other illnesses which exhaust the brain memory is sometimes lost; but it is not a disturbance like aphasia, wherein the memory of facts is impaired, but it results in a complete loss of memory. This, as the patient regains strength, is restored.

The physician was inclined to doubt that in Mr. Mansfield's case the phenomenon should exhibit itself with reference to forgetfulness of the lines of the parts he has played, and he believed that the story was intended for the delectation of newspaper readers.

This view of the case Mr. Mansfield himself corroborates now.

The spiritualistic drama *Miracula*, which the irreverent fakirs who are presenting it claim was written by the immortal part of Bartley Campbell, was given in Flushing the other night.

The ghosts which were advertised to appear did not materialize.

There is little novelty in that this season, however, as ghosts are failing to walk in a number of companies.

A question arose last week regarding the right of the manager of Joseph Jefferson to occupy the stage at the Garden Theatre for rehearsals of other companies under his control.

Mr. Palmer wanted the Garden Theatre stage for rehearsals of *A Stag Party*, and while he, of course, was willing to extend to Mr. Jefferson his privilege to use the theatre as often and as long as he chose for his own rehearsals, he did not consider that he was under any obligation

to furnish the Garden for the rehearsals of outside organizations.

Usage was on Mr. Palmer's side, but Mr. Jefferson's manager, I believe, carried the day, and considerable unpleasant feeling was the result.

Perhaps this may have had something to do with Mr. Palmer's decision not to preside at the Jefferson testimonial meeting last week, although a business excuse was given to explain his absence.

The *Sun* prints some very interesting statistics with reference to fires in New York theatres. They go to show that the danger of such disasters has been greatly lessened, although the number of our places of amusement has constantly increased.

During the past fifteen years there have been 311 fires in theatres. One hundred and fifty-six occurred while they were closed to the public, and while, consequently, firemen were not on duty in them. One hundred and fifty-five fires occurred while firemen were on duty, and all were promptly extinguished, virtually without loss.

The new requirements of the Building and Fire Departments have seemed hard upon managers and builders of theatres, and they have been the cause of a great deal of grumbling.

Some of the rules are doubtless superfluous, but the majority are wise in intent and the result is that New York city has now not only the handsomest, but the safest theatres of any community in the world.

VICTORIEN SARDOU'S NEW PLAY.

Sardou has read to the actors of the Gymnase a four-act play entitled *Marcelle*, which bears a striking resemblance to the play produced last season at the Lyceum, under the name of *A Woman's Silence*.

If we are not mistaken, the original French title was *Le Sacrifice de Dehlin*. Sardou, not wishing to encounter the reproaches of unpatriotism that are hurled at him for having had two or three of his plays first produced abroad, has publicly stated that *Marcelle* is not the Lyceum play, but a play founded on the same subject, and treated in a comedy, instead of a dramatic vein.

Let us hope that the unswerving French critics will be mollified by this declaration, and that they will not condemn the play merely because it has been first produced abroad.

A great many changes have been introduced in the piece. The scene has been changed to Brittany, and the heroine is a Frenchwoman. The whole four acts take place in twenty-four hours. It will be interesting to read how the play was received in Paris. Jane Hading is to play the principal part.

OBITUARY.



MRS. D. P. BOWERS.

Mrs. D. P. Bowers, the well-known member of A. M. Palmer's late stock company, died suddenly in Washington last Wednesday morning at the residence of her son-in-law, Frank V. Bennett, manager of the Arlington Hotel, with whom she had made her home in late years. Last Friday week she was taken ill with laryngitis, but was not considered to be in a dangerous condition until last Wednesday, when heart failure supervened. Pneumonia speedily developed, and death ensued.

Mrs. Bowers occupied a conspicuous position on the American stage. She belonged to the old school, and was at times intimately associated professionally with all the great players of the last half century—Murdoch, Davenport, Cushman, James Anderson, Julia Dean, Mr. and Mrs. John Drew, Eliza Logan, and Edwin Forrest.

She was born at Ridgefield, Conn., on March 12, 1830. Her grandfather and father were clergymen. She was named Elizabeth Crocker, her father being the Rev. William A. Crocker, a Methodist minister of Ridgefield. When her younger sister, Sarah, was four years old, Elizabeth, being six, their father died. Both girls made their way into the dramatic profession at an early age. Elizabeth made her debut at the old Park Theatre, New York, on July 14, 1846, as *Amanthis* in *The Child of Nature*. The following year she played the same role at the Walnut Street Theatre, Philadelphia. During this engagement she met D. P. Bowers, and on March 4, 1847, she became his wife. She made her first appearance under the name of Mrs. Bowers a week later at the Walnut, playing *Donna Victoria* in *A Bold Stroke for a Husband*. She was seen as *Pauline* in *The Lady of Lyons* at the Arch Street Theatre, Philadelphia, in September, 1848, and remained in that city for several years. Mr. Bowers died on June 6, 1857, of heart disease, and his widow left the stage for several months.

Mrs. Bowers then leased the Walnut Street Theatre for a short time and appeared there on Dec. 19, 1857, retaining the management for thirteen months. Among the members of her company were Mr. and Mrs. John Drew, Caroline Richards, George C. Boniface, and L. A. Shewell. Subsequently, Mrs. Bowers managed the Academy of Music, in Philadelphia, for a short time.

After four years of widowhood, Mrs. Bowers became the wife of Dr. Brown, a chemist of Baltimore. During 1861 and 1862 she was abroad with her husband winning success as *Julia* in *The Hunchback*, at the Sadler's Wells Theatre, London. She also played *Geraldine D'Avey* in Falconer's comedy, *Women*, at the Lyceum. Upon her return to America she appeared at the Winter Garden, on Aug. 17, 1863. Dr. Brown died after the couple had been married five years.

It was about the time of her second marriage that the actress began to star with J. C. McCollum, a capable actor, as her principal support, playing *Led Astray* for some time. About 1865

she created the role of Lady Audley in *Lady Audley's Secret* which John Brougham dramatized expressly for her. In 1871 she formed a combination with Charlotte Thompson and they played Court and Stage for some time.

In January, 1883, Mrs. Bowers married J. C. McCollum, who died the following November.

Beginning April 26, 1886, Mrs. Bowers was in support of Booth and Salvini in their engagement at the Academy of Music in this city. Mrs. Bowers gave a series of performances at the Fourteenth Street Theatre in October of the same year. During the season of 1888-'89 Mrs. Bowers starred jointly with Frederick Warde in *Henry VIII.*, *Macbeth*, and *Galba*. In the Fall of 1890 she became a member of A. M. Palmer's stock company, playing all the grande dame roles of the repertoire. Mrs. Bowers was last seen as *Lady Waldegrave* in *The New Woman* at Palmer's. She permanently retired from the stage last February, and at the time of her death a movement was on foot to offer her a substantial testimonial.

Mrs. Bowers left three children—a daughter, May, who is the wife of Frank I. Bennett, manager of the Arlington Hotel, Washington; Walter Bowers, of the New York Custom House, and Harry C. Bowers, manager of the Portland Hotel, Portland, Ore.

MRS. RACHEL CANTOR.

Mrs. Rachel Cantor, who was known as the oldest living actress in the United States, died at the residence of her daughter,



Mrs. Lillie Wilkinson, Worcester, Mass., on Nov. 5. The deceased was born in England in 1810, and came to this country when twenty-eight years of age with her husband, who was a prominent costumer in his day. She made her first appearance on the American stage a few weeks later.

making her debut at the Chatham Street as a member of the company, supporting James W. Wallack. She remained with that organization two years, and then took up her residence in Philadelphia, which place she ever afterward regarded as her headquarters and home.

During the time she was in the Quaker City Mrs. Cantor was a member of the stock companies of the Walnut Street, Chestnut Street, and Arch Street Theatres. From Philadelphia she went to Boston, where she had been engaged to play at the Tremont Street Theatre. Before leaving the Hub she appeared at the National also. In 1847 Baker and Ellis, well known theatre managers of that time, engaged her as a "stock star," and for the next four years she played six months of the year in Detroit, Mich., and six months in Syracuse, N. Y. After this she starred with the late William Henderson, and for two seasons they played very profitable engagements in all the large suburban cities in the United States. She was then engaged by Charles and Ashe to go to Memphis, Tenn., where she remained until she accepted an offer from E. Sherlock for a season at Detroit.

While in that city, she determined to leave the stage and engage in business. The death by drowning, however, of her only son made her restless, and she gave up business and secured an engagement in the stock of the old Albany Museum. From there she went to Pittsburg under engagement to Joseph Foster. She was a member of the Pike's Opera House company when that theatre was destroyed by fire. She was also a member of the Louisville stock company when that theatre was burned. She traveled with Laura Keane for two seasons. In 1868 she went West, but at her daughter's earnest solicitation she returned East and took up her residence in Boston, where she remained for some years, playing only occasionally.

In 1881 Mrs. Cantor entered the Forrest Home and had resided there ever since with the exception of the time she spent in visits to her daughter in Worcester. Mrs. Cantor was known to have played in support of every prominent star actor from 1838 to 1867. Her talents were of the most varied of any actress of modern times, an evening's work, week in and week out, consisting of such parts as *Lady Macbeth* and *Liddy Larigan*, *Marianna* in *The Wife*, and *Kate O'Brien* in *Perfection*, *Lucretia Borgia* and recitation of *Monk Lewis' poem The Captive*, *Agnes Devere*, *Sailor's Hornpipe* and *The Orphan of Geneva* being a favorite benefit bill. *Pauline* and *Antoinette* of *Don Juan*. From youth to green old age she was a remarkably handsome woman in feature and form.

Mrs. Cantor's memory was something wonderful. On Oct. 26 she recited for her daughter, Mrs. Lillie Wilkinson, *The Engineer's Bride*, *Ostler Joe*, *Prayers and Potatoes*, and several other selections, intending to recite one of them at a fair Oct. 30, 31, in which Mrs. Wilkinson was interested. Her last appearance was on the stage of the Howard Athenaeum, Boston, as Mrs. Fidget in June, 1872. Every year since going to the Forrest Home she has made journeys to New York, Boston, New Bedford, and Worcester entirely alone. Her end was peaceful, retaining all her faculties to within ten minutes of her death. She was laid to rest in Hope Cemetery, Worcester, Mass., in the family burial lot, where lay the remains of her son-in-law, the late Manager Charles Wilkinson.

In a recent conversation on her stage career Mrs. Cantor did not speak very encouragingly or appreciatively of her own profession. "The leading woman of my time," said she, "had a different life from the leading woman to-day. Then she was leading woman. If there was a farce before the drama she played the leading woman's part, and then she was ready with her lines for the later piece. Very often have I done the leading woman's work in a little curtain raiser and then played *Lady Macbeth* immediately after. It was hard work, and much different from the life of the leading lady now. I have travelled all over the United States and appeared in all the large cities. I made my debut, of course, in England. These are the only countries I have ever visited, my acquaintance with France being only through a few French friends, and an acquaintance with Poland through *Madame Modjeska*. I was the leading support of all the best actors twenty-five years ago—the elder Wallack, Booth and Forrest. I never in all the years of my professional life stayed out an hour after the performance was over. I lived a quiet, even life. I have had ups and downs like every woman who has had to look out for herself, but of the present-day actor who goes into the business without preparation or itness, I do not know them and I do not want to. I haven't half-a-dozen friends among theatrical people. I know hardly one of the present school."

NETTIE BLACK.



The above is a portrait of Nettie Black, now playing the title role in *Fantasma* with success. Miss Black was originally a church and concert singer. She first appeared under the management of Augustin Daly, playing minor roles and singing solos in Shakespearean revivals. She appeared afterward at the New York Casino, under Rudolph Aronson's management. She has been connected with several farce-comedy companies, among them Hoyt's *A Trip to Chinatown* and Bessie Bonehill's *Playmates*, and has also sang the prima donna roles in a repertoire of opera. Miss Black is not only a handsome woman, but the possessor of a well-cultivated soprano voice and an actress of ability. She is a conscientious worker and has won a well-deserved reputation.

SAID TO THE MIRROR.

GRACE HUNTINGTON: "I am glad to see that according to his statement in *THE MIRROR* last week James J. Brady holds my salary and railroad ticket from Columbus at my command. He can hereby consider himself given that notification. I am also ready and pleased, as I have ever been—and as I can prove by reliable witnesses and written statement to Mr. Brady, duly witnessed, to sign a receipt in full for the same to him. As he alone signed my contract, however, from him only, do I expect the money due me, and to no outsider will I give a receipt. Should Mr. Brady mislay my address the money will reach me safely in care of *THE DRAMATIC MIRROR*."

WILLIAM CALDER: "In Sight of St. Paul's is playing to large business at the American, the receipts on Wednesday night being \$300 better than the best estimated record. *Northern Lights* was produced at the Bowdoin Square Theatre, Boston, on Monday night, and is drawing well. Arthur Shirley's great London success, *Saved from the Sea*, is in course of preparation, and will be presented in Boston in December. The Messrs. Gattie have commissioned Mr. Shirley to write a play for the Adelphi Theatre, London."

WRIGHT HUNTINGTON: "Those who have become members of the Actors' Association of America will have no further dues to pay until the association is fully organized and chartered."

PARSON PRICE: "I am pleased to inform you that my advertisement in your paper has brought applications for circulars and terms from nearly every State in the Union as well as from Canada. I have received applications from Boston, many towns in Massachusetts and Connecticut, Montreal, Toronto, Buffalo, Cleveland, Detroit, Chicago, Milwaukee, St. Paul, Portland, Oregon, Frisco, Utah, Denver, Omaha, Leavenworth, St. Louis, Cincinnati, Louisville, Atlanta, Charleston, Richmond, Baltimore, Pittsburg, Philadelphia and many other places. I have also had many applications by letter, and personal calls here in the city as a result and I must add that I have received enough money to pay for my advertisement for the current year. Altogether I have received over a hundred applications."

HARRY SAMUEL: "Our plans for *Kittie Mitchell* in *Crazy Patch* have been changed. Instead of going East, as was our original intention, we have had such advantageous offers from Canada and the West that we shall accept them and in all probability put in a Summer season on the Pacific coast."

W. F. CROSSLEY: "Eugene O'Rourke is doing splendidly. The business of the Wicklow Postman has been most flattering. Bettina Gerard rather likes Colleen parts, but she is an artist and likes any part entrusted to her."

CURTIS BOND: "The Aronsons expect to have possession of the Casino before two months. The present decision is final. There can be no appeal. Rudolph Aronson, who is now in London, is coming right back, and when he gets here steps will be taken to regain possession of the house."

VICTOR HARVEY: "I wish you would permit me to contradict the statement in a recent issue of your valuable paper regarding the Birds of a Feather company. We were not stranded, as was announced. Mr. Stroth paid every one in full and closed the company in order to make several very important changes in both cast and piece. After rehearsing one week we reopened in Wheeling, W. Va., on Nov. 4 with everything in much better shape than before."

J. DUKE MURRAY: "Mr. Pitou is keeping up the fight on scalpers at the Grand Opera House. Our system of keeping a book in which all lithograph tickets sold are entered with their respective numbers and locations is working admirably. The scalpers are giving the Grand Opera House a wide berth, and they would do the same with other houses if they were followed up in the same systematic manner. By the way, I wish you would call attention to the fact that Monday evening and the Wednesday matinee have been set aside by Mr. Pitou at the Grand Opera House for the complimentary admission of members of the profession. That will save me a lot of explanation when actors and actresses apply for seats at other performances."

EUGENE ROBINSON: "I would be obliged if you would contradict the report that the Eastern A Fatted Calf company had closed its season. It was laid off two weeks after terminating its New Orleans engagement, and reopens on Nov. 12. No change has been made in the cast."

AT THE THEATRES.

Abbey's.—King Arthur.

Legendary play, in a prologue and four acts, by J. Comyns Carr. Produced Nov. 4.

King Arthur	Henry Irving
Sir Lancelot	Ben Webster
Sir Mordred	Frank Cooper
Sir Kay	Mr. Tyars
Sir Gawaine	Clarence Hague
Sir Bedevere	Fuller Mellich
Sir Agravaine	Mr. Lacy
Sir Percival	Mr. Belmont
Sir Dagonet	Martin Harvey
Merlin	Sydney Valentine
Morgan Le Fay	Mary Rorke
Elaine	Julia Arthur
Chariot	Alba Craig
Spirit of the Lake	Maud Milton
Guinevere	Ellen Terry

A New York audience has never been regaled with a visual feast more exquisite than that which was spread before the people that filled Abbey's Theatre on Monday night of last week.

In King Arthur the highest excellence is reached in the pictorial art of the stage. The scenery, the costumes, the achievement of enchanting effects in the use of lights all demand the greatest measure of approbation, for the production in its entirety is a masterpiece, compelling admiration unrestrained.

Had not Irving brought to bear upon Mr. Carr's legendary play all the matchless resources of every department of his wondrous producing art it is open to serious doubt whether the piece itself would have found favor either in London or this city, for its shortcomings, whether considered from the literary or the dramatic point of view, are many, and the characters of Arthur and Guinevere scarcely afford the acting opportunities to Irving and Miss Terry that their legion of intellectual admirers could wish. But the perfection of the mise-en-scene down to the smallest detail is such that the spectator is held entranced and the weaknesses of the piece are scarcely noted.

The Magic Mere, the scene of the prologue in which Arthur receives the sword Excalibur, with its limpid port and its gloomy rocks, is impressive, while the management of the lights adds wonderfully to the effect. The Great Hall at Camelot, whence the knights go in quest of the Holy Grail, and Guinevere, at the king's behest, persuades the ardent Lancelot to remain, is a fine picture of a massive architectural interior. But the triumph of the setting is the Whitechapel Wood of Act Two, in which the queen and her ladies are found Maying, and where in a bower, beneath the eyes of the unscrupulous Sir Mordred and his mother, the king is dishonored by the lovers. The curtain rises and reveals a beautiful woodland dell, a hill of trees rising gently in the background, through whose trunks are seen the open country beyond. The sun seems to shine upon all; then clouds darken it, and again in the distance the orb sets in an ominous crimson sky. This scene and its "atmospheric" changes are superb. The Turret of the Castle above the river is the scene of Act Three, and its frowning battlements are in keeping with the passions and emotions of which they are the silent witnesses.

Mr. Carr's difficult task to write a satisfying play on this subject is none the simpler because he has chosen portions of the Arthurian legend that have not been treated fully by his predecessors. He is not a poet in the true sense of the word, and none but a poet could supply the element needed to take the place of a want of dramatic opportunity afforded by his plot. The best scenes in King Arthur are in the third act, where the great knight learns of the faithfulness of his queen and the trusted Lancelot in the presence of the body of the dead Elaine. Here the interest becomes intense and the situation is impressive.

Irving as Arthur showed his rare and radiant intellectual qualities. The impersonation was scholarly, authoritative, and marked by artistic restraint in the scenes of intense feeling. The actor was applauded most heartily.

Miss Terry as Guinevere made a charming and lovely picture, and she acted with both skill and fervor. Especially effective was her work in Act Two.

Mr. Webster was an awkward and uninteresting Lancelot. Mr. Cooper's Mordred was picturesque and incisive, indeed; his performance was worthy of high praise.

Messrs. Tyars, Hague and Mellich were quite equal to the demands made upon them as Kay, Gawaine and Bedevere, respectively.

The Morgan Le Fay of Mary Rorke was admirable. Julia Arthur's brilliant, dark beauty scarcely realized the ideal of the city-maid of Astolat, but she played the part with excellent taste.

The Lyons Mail.

On Saturday night, Nov. 2, Henry Irving made his first change of bill at Abbey's Theatre, and presented The Lyons Mail. Mr. Irving was never before, apparently, in this city so artistic and effective in this play.

The audience was large, of fine quality and highly appreciative. Such was the interest shown in Mr. Irving's work that during the play, after the inevitable distraction caused by tardy comers while the first act was on, a remarkable silence prevailed and was broken only by applause properly bestowed at the ends of the acts. When the play was finished the audience mainly remained seated, and after the usual demonstrations called for a speech. Mr. Irving finally responded in a happy manner, thanking his friends for the extraordinary favor shown.

In his dual part Mr. Irving was enthralingly interesting. He played with a remarkable mastery, and held his audience at his will. His picture of the wrongly accused merchant and his portrait of the villainous Dubosc were absolutely distinct in their individualism, and afforded one of the most remarkable studies in the psychology of personation known to the theatre.

The one character, upright, high-minded, filled with affectionate solicitude for the father and daughter, whose felicity had been his chief concern, and shocked to righteous expression that in itself displays the nobility of his character when charged with the crime that fatally involves everything held dear. The other a debased scoundrel, whose low cunning enables him to dupe his tools in crime; whose natural cruelty leads him to outrageous treatment of the woman whose life he has blighted; whose pure ruffianism makes him delight in abuse of his minor fellows, and whose drunken curiosity at last leads to his proper punishment. These two persons are made to stand in startling contrast by Irving, and in this play he may be said to fully realize possibilities that might appal many a great actor.

Mr. Irving's support in The Lyons Mail was not as satisfying as that which formerly included Mr. Terriss and Miss Millward, although it was reasonably adequate. The play was staged with all the former skill and effect, the last scene being a triumph of theatrical illusion as well as revealing a great achievement in acting.

Louis XI.

Henry Irving's remarkably fine audiences attend with fidelity his every change of bill and

follow his rare productions and his wonderful acting with increasing satisfaction.

On Saturday night last Irving appeared as Louis XI. To the appreciation of many of Irving's admirers this appeals as his best personation. He is admittedly supreme in the part.

The character of Louis XI. has long been one in which the merely clever player could put on an effective theatricalism and superficially satisfy. The natural extravagancies of the part place a premium in such hands upon those physical idiosyncracies that sometimes pass for actual impersonation. Irving, however, in the role above all other actors lets his physical eccentricity index the intrinsic individuality of the selfish, treacherous, superstitious, hypocritical, and grasping and tyrannical yet cowardly old king, who in this actor's person seems literally to exist during the play, and who finally appears as really to die as absolute greatness in this part promises to pass with Irving, with whom it originated.

In its leading particulars Mr. Irving's support on Saturday night assisted the artistic dignity of his own work. Mr. Cooper was admirable and effective as Nemours; Mr. Harvey was an altogether happy and ingenious Dauphin; Mr. Black was strong as Jacques Cartier; Miss Milton was a sympathetic Marthe, and the other figures were well personated.

In Louis XI., as in everything that Irving illustrates, the scenery, the costumes, the accessories, and all minor details were as near perfection as is possible of theatrical show. Every repetition of a play, like every production of a play by Irving, serves newly to emphasize his marvelous comprehension of the art that he adorns in its every department.

American.—In Sight of St. Paul's.

Melodrama in five acts, by Sutton Vane. Produced Nov. 4.

Tom Chichester	John T. Sullivan
Harry Chichester	Kendal Weston
Mr. Chichester	John Sutherland
John Gridson	William Bonelli
Fretty Burnside	James Horne
Gillie Fletcher	Boyd Putnam
Dennis Sheridan	John D. Calder
Robert Trasher	Ernest Elton
Dr. Bland	Walter Pennington
Jim Palfrey	William Richardson
Inspector Clarkson	Edwin Browne
Amos	G. Mansfield
Aileen Miller	Grace Henderson
Becky Vetch	Julia Bachelder
Gracie Chichester	Ethel Raynes
Beatrice Moreland	Adelaide Cushman
Rose	Eugenie G. Bowen
Vere Wyndward	Ella W. Harmon
Cynthia Dell	Emily Rigi

The critic, in his own sphere, is regarded as a superior person. He is supposed to have exact knowledge of the art with which he is connected as a censor or commentator. Having such knowledge, he is perhaps relied upon, in a suggestive and an abstract way—as to plays, for instance—to point out to others who are not critics what they ought to patronize and applaud and to indicate what they will waste time in witnessing and what they will dissipate physical effort upon in commendatory excitement.

Of course, if all the critics in town were to assemble at once in a theatre they would not fill more than one row of seats. The critic is never found in a less prominent place than an orchestra chair, while sometimes he is discovered in a private box. And even allowing a full row for the critics, it is plain that no manager in New York or elsewhere could afford to run his theatre solely for their delectation.

Therefore most managers conduct their business in the hope of getting into the other rows of seats the general public, who are mere observers as distinguished from critics, and who have still so much of primitive impulse that they laugh, weep or applaud as the play strikes them when others, less simple, inhibit their emotions. The critic, for instance, seldom relaxes from his exact knowledge and his arbitrary standards either to be moved by or to praise a play enthusiastically. If he did, he were no critic. He frequently finds reason in his own feeling, possibly from a troublesome tooth or a headache induced by too much deep thought, to damn the play more roundly than he would were his physical condition perfect. But damn it he must, on some account, or lose his self respect; to say nothing about the respect of those who hang upon his words and regulate their theatre-going by his dicta.

But what has this to do with the production of In Sight of St. Paul's at the American Theatre? Nothing directly. Something, perhaps, by inference.

Here is a play that the critics do not like, because they have acquired a taste for something different. But the gallery of the American hangs upon its development with bated breath, and relieves its emotional tension frequently by a very violence of enthusiasm; and the down-stairs rows of seats are for the greater part filled by persons who enjoy the play as one of refined gastronomic sense sometimes returns with primitive appetite to the most homely and coarse-fibred of domestic table fare.

The unsuccessful dramatist who works above the heads of his public and then blames that public because it cannot take fancy's flight ought to see In Sight of St. Paul's.

The play employs characters worn in other dramas to a threadbare familiarity. It is developed by means at times laughable for improbability. Its incidents are hackneyed, and its dialogue has been heard on the stage in other combinations of characters and incidents ever since melodrama had birth. Yet there is such continuous movement and such a variety of happenings that interest never flags.

Sutton Vane is never original in material, but he is a wizard with the commonplace. His story is incoherent, but it suits the feverishness of its development. Plausible sequence to him is secondary to excitement-provoking sensationalism. Like the picture-producer who works before a crowd against time with a whitewash brush, he employs but few even of the cardinal colors and has no time for tints or shades. He depends upon bold indexical strokes and relies upon the popular imagination—which is far more vivid and grasping than the dilettant dramatist dreams—to fill in the shapes and circumstances left out of the picture.

The story of In Sight of St. Paul's has been told in THE MIRROR. To read it in coolness and with judgment is but to begin an analysis of it that sinks all its effect in absurdity. To see it on the stage as it is acted at the American Theatre is to admire the bravery of Mr. Vane and to in some measure forgive even the applause vociferation of the gallery. Sufficient to the pleasure of the gallery is the cause thereof. Let the analysis sit lower and hold his peace, even though he question the possibility of this final happening of the play, set forth in its story printed on the programme.

Tom, in the last act, is on trial for the murder of his brother, and all of the parties especially interested in him have assembled under the great dome of St. Paul's to pray and await the verdict. A service is in progress, and the scene is most impressive. Tom, found not guilty, enters the cathedral in search of his anxious friends, and just as they know the whole truth the congregation rises and the organ swells out with a hymn of praise as the curtain descends.

The acting in In Sight of St. Paul's is keyed high and steadily maintained at intensity. Even the comedy, which is mainly furnished by a young cabman and his landlady's daughter—with whom he is in love, and who, despite her momentary aberration for the hero, also her mother's lodger, whom she supplies with shrimps and other delicacies, although he has no money and has not paid his rent, finally reverts to her humbler admirer—and by a monocle-wearing chappie who is at first thought to be an idiot but who improves upon acquaintance because he is instrumental in the hero's final triumph and the villain's downfall, is developed with no gentle hand. It is all broad in strokes—though not necessarily vulgar—as though limned for the observation of some one afar off; but the argument that Mr. Vane has already made—and he nightly makes it—in its favor is that it is effective. And anything effective on the stage has a certain value to which Mr. Vane, among others, can certify.

John T. Sullivan plays the hero with a force tempered by his admirable training and work in other dramas. Kendal Weston well fits the part of the blacksheep brother. John Sutherland as his father, William Bonelli as the villain, and John D. Calder, James Horne, Boyd Putnam, and the others in male parts have been well cast for the necessities of the play.

The character of the adventures is a composite of many stage adventures. But Emily Rigi manages by physical simosity and vehement sibilant to picture "Cynthia Dell, the Panther," as the author no doubt wished her to appear. Grace Henderson furnishes a gentle and cooing foil to this woman as the heroine, and Misses Cushman, Bachelder, Raynes, Bowen, and Harmon fill the other female parts.

The scenery adds no small drawing value to the melodrama, and the production throughout is on a lavish scale.

Star.—The Year One.

Nondescript play in four acts, by Charles Barnard. Produced Nov. 2, 1895.

Cesar Octavius Augustus	Neil Burgess
C. Marius Gallius	Edgar L. Davenport
Curius Cinna	John A. Lane
Getaricus	Cuyler Hastings
Vacutus	Joseph Palmer
Statorius	Percy Smith
Tactus	James Mahoney
Singus	M. C. George
Quilius	Thomas Dias
Granum	John Wyndam
Pactus	James Mahoney
Minus	Forest Seabury
Cassidia	Ella Salisbury
Flavia	May Taylor
Lactatia	Ruth Aldridge
Snappia	Bessie Beardsley
Popolia	Josephine Fisher
Amata	Ricca Scott
Gallylaria	Neil Burgess

The Star Theatre, newly decorated and improved in many ways, was thrown open to the public on Saturday evening, Nov. 2, after two postponements.

The old playhouse was crowded with a fashionable assemblage, who spent their time admiring the new decorations, and reading the programme, which was one of the most extraordinary pieces of printing which has come under the eyes of the theatregoing public of this city in many a day. The most interesting item in it was the information that the matinees would begin at 1.30, sharp, so that those attending them would get out in time to avoid the crush on the elevated and surface cars, and also reach home in time to avoid the necessity of telling the old folds at home where they had been.

Expectation was on tiptoe when the curtain rose on the first act. Nothing of any account happened until Mr. Burgess made his entrance in a sort of Roman sedan chair, in the white robes and red wig of a vestal virgin of very uncertain age. He was greeted with round after round of applause from the friendly audience, who, when they grew tired of hand-clapping, settled back in their seats to enjoy the fun.

For surely fun was expected when Burgess was there, the same Burgess who had made them shriek as the Widow Bedott and Abigail Prue: so they just sat and waited.

Alas! and alas again, they never got a chance to laugh, did these people, who were only too willing to do so on the slightest provocation. There was their friend Burgess in a funny make-up, with every opportunity in the world to bring down the house with ripe jests or absurd movements, but he didn't do it. In the first place he was not sure of his lines, and when he did speak them he said less than nothing.

Act after act passed, and still the audience waited. Nothing came along to relieve the gloom. As there was nothing to laugh at, the spectators made up their minds to wait, and he thrilled before going out into the damp night air of Broadway, for a chariot race was to take place in the last act which was to excel in exciting incident anything that had ever been seen on the local or any other stage. After a seemingly interminable wait, the curtain rose on a scene showing the interior of the Circus Maximus. On the left of the stage was a chariot drawn by four coal black horses, which were dashing along toward the audience at breakneck speed. On the right was another chariot, drawn by four white steeds, one of which was dashing madly on to victory, while his three companions looked at him in mute surprise. It was a piece of magic worthy of the great Herrmann. That one horse should run, while his three assistants, attached to the same vehicle, stood stock still, was so remarkable that the audience simply sat and gaped. Then they had a laugh, but the laugh was at the expense of Mr. Burgess, for the play was declared between the laughs to be the most perfect case of fizzle ever seen in New York.

It was too bad. Mr. Burgess had gone to great expense in providing handsome scenery and appropriate costumes and properties.

One startling incident was the unveiling of a supposedly naked woman, who was to be given as a prize to the man who won the chariot race. The audience saw nothing but her bare shoulders and her legs from the knees down.

The chorus women were the plainest lot of females ever seen outside of Chicago. They must be the crowd who were so prominent a feature of that little affair, The Bathing Girl, which died the night it was born.

The supers were the ungainly crowd one sees in a one night stand, when a barnstorming tragedian is playing at Hamlet. Their tight hung upon their legs in the loosest way imaginable, and their actions were the acme of awkwardness.

The stage management was simply abominable. There was no incidental music, and the curtain rose at unexpected intervals.

Of the actors in the cast it may be said that they did their work, such as it was, fairly well. Cuyler Hastings made a splendid appearance, and Edgar L. Davenport spoke his lines as if he really believed they meant something.

The names of the characters, it will be observed, are constructed on strictly Haytian lines.

Fifth Avenue.—Gismonda.

Fanny Davenport opened her engagement at the Fifth Avenue Theatre last evening with Gis-

monda, her new play from the pen of Sardou, in which she met with such success at this house last season.

Miss Davenport, as usual, won enthusiastic applause by her effective and artistic personation of the title role. After the murder scene she received several curtain calls.

Melbourne MacDowell was a manly and effective Almerio, playing his part with quiet dignity. Prominent in the cast is Arthur Elliott, whose strong work as the bishop was appreciated.

The setting was magnificent; the scene showing Almerio's hut, with its marvelous sky effect, being especially admired. The cathedral scene came in for a generous share of applause.

Casino.—The Wizard of the Nile.

Comic opera in three acts. Text by Harry B. Smith. Music by Victor Herbert. Produced Nov. 4.

Kibosh	Frank Daniels
Abydos	Louise Royce
Ptolemy	Walter Allen
Simoon	Mary Palmer
Cleopatra	Dorothy Morton
Parmigan	Edwin Isham
Cheops	Louis Casavant
Obelisk	Helen Redmond
Netocris	Claudia Carlstadt
Merza	Grace Kutter

The Casino after remaining closed for six weeks in order to make certain alterations required by the Building Department to ensure the safety of the audience in case of fire, reopened last Tuesday evening with the first metropolitan production of The Wizard of the Nile.

According to prevalent classification the production is a comic opera, but that is a misnomer. In reality it is something on the boundary line between comic opera and burlesque. No performance can be ranked as genuine comic opera when the librettist places its locale in ancient Egypt while the chief comedian indulges in sayings and doings of modern America.

Apart from this anachronism, The Wizard of the Nile is a commendable offering from an artistic standpoint. And "artistic" is just the term to apply to Victor Herbert's music. He has no special gift as an original composer, but he is a clever imitator. He is thoroughly versed in harmony and orchestration, and his score is pleasing and melodious throughout. Mr. Herbert has no doubt profited by his experience with Prince Ananias, the music of which was too musically for the comic opera stage. In The Wizard of the Nile he has supplied music in keeping with the frivolous and sentimental qualities of the text, and consequently has avoided a musical misfit.

The librettist is Harry B. Smith of Robin Hood and Roy Roy fame. In The Wizard of the Nile Mr. Smith is in his element, and has restored managerial confidence in his work, the commercial value of his librettos having been placed in serious jeopardy by the libretto he supplied for La Trizaine. His lyrics are dainty and rhythmical, and his comedy lines abound in telling humor.

The plot is really of no particular consequence. It is simply a framework for operatic drolleries, interlarded with the customary quota of sentimental ballads and concerted numbers in general.

Kibosh, a travelling magician, arrives in Alexandria on Cleopatra's barge, which he has appropriated. He and his assistant, Abydos, are about to have their heads chopped off for the theft. At the critical moment Kibosh professes to be able to bring about a rise of the Nile. Ptolemy promises him Cleopatra's hand in marriage if he can really produce this result. By a marvelous streak of luck the Nile begins to overflow just as Kibosh is waving his magician's wand in stern and seemingly supernatural command.

In the second act we find that Kibosh is in trouble again, because the overflow has been so great that the entire country has been inundated, and the inhabitants are living on their roofs. Incidentally Cleopatra flirts both with her music teacher, Parmigan, and Abydos. The latter exposes Kibosh as a fraud, and he is consequently condemned to be walled up alive in a pyramid.

The third act presents the interior of Ptolemy's private pyramid. Ptolemy has lingered to gloat over his victim, and is subjected to a little walling up on his own account. Eventually Abydos arrives to rescue Kibosh by a secret passage, and Ptolemy is also allowed to make his pyramidal exit on his promise to settle untold wealth on the magician, who absolutely declines to accept the hand of Cleopatra as an enticing *quid pro quo*.

The success of the production is due in a large measure to the entertaining comicalities of Frank Daniels. One of the funniest numbers allotted to him is the song in which Kibosh describes his domestic troubles after he had married a woman known to fame as the human fly. The topical song with the melodious Starlight chorus is also bound to attain popularity.

Dorothy Morton as Cleopatra enhanced her reputation as one of the best prima donnas on the comic opera stage.

Louise Royce was appropriately mischievous as Abydos, and won considerable applause in her principal solo.

Edwin Isham possesses an excellent voice, and sang with artistic effectiveness.

Walter Allen as Ptolemy, Mary Palmer as Simoon, Louis Casavant as Cheops, Helen Redmond as Obelisk, Claudia Carlstadt as Netocris, and Grace Kutter as Merza, all fulfilled the requirements of their respective roles. The chorus people were well drilled, and looked effectively picturesque in handsome Egyptian costumes.

The Wizard of the Nile is well staged, and is likely to remain a fixture at the Casino for some time to come.

Standard.—Honour.

A play of to-day in four acts. Adapted from the German of Herman Sudermann. Produced Nov. 11.

Count Trant	Frederic De Belleville
Old Hartmann	F. F. McKay
Gauthier Hartmann	George F. Nash
Bernard Muhlberg	Charles Harbury
Clement Muhlberg	Vincent Serrano
Moser	Russell Bassett
Edgar Von Brande	J. D. Murphy
Woldemar Wallis	Travis Coker
Walter	A. Craig
Mrs. Hartmann	Fanny Denham Rouse
Adele Moser	Carrie Sanford
Constance Hartmann	Ellen Burg
Rensla Muhlberg	May Wheeler
Mrs. Muhlberg	Flurence Robinson

Honour, an adaptation of Sudermann's play, Die Ehre, was presented at the Standard Theatre last evening. The piece created a great sensation when originally produced in Germany, as it was ostensibly written to show that honor, as the cultured classes have understood that sentiment or instinct, is largely a question of culture or environment, and entirely unknown to the most of the common people.

Sudermann does not take a cheerful or edifying view of human nature. Every character with three exceptions is guilty of some sort of meanness. And one of these three, though a noble character in many respects, is a cynical man of the world, and scoffs at the conventional conception of honor. Sudermann is a pronounced realist. He paints life as he finds it, and his

Chas. Kent

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VAUDEVILLE STAGE

A CHARACTER SINGER.



VESTA VICTORIA.

When a MIRROR man asked Harry Sanderson, the genial manager of Tony Pastor's Theatre, to arrange so that he could have a chat with Vesta Victoria, Mr. Sanderson said "Certainly, my boy!" So the next day, armed with a note of introduction, the MIRROR man hied himself to the residence of the original "Bow-Wow Girl," who received him graciously, and waited for him to begin asking questions.

"Where were you born?" asked the scribe. "In Leeds, England," replied the singer. "My father and mother were both performers, and I may say I began my theatrical career on the day of my birth. My parents were traveling at the time, and when I was nine days old I began my wanderings, which have continued ever since."

"When did you make your first appearance?" "When I was five years old at Gloucester, England. I did a little turn with singing and dancing, which seemed to find favor with the people. I made my London debut when I was only six years old at the Canterbury Music Hall. I had been taught to dance by my father, who was anxious to see me at the head of the list in this branch of the business, and I succeeded so well that at one time I was the champion step dancer of England."

"My career from the time I made my first appearance in London has been quite successful. I have spent my time between the English provinces and the London halls. For a number of years I traveled with my father's company. He is a black-face comedian, but has retired from the stage, appearing only at intervals, when the fancy takes him."

"Your greatest success was made with the 'Bow-Wow' song, was it not?"

"Yes, and the way in which it came to be written was remarkable. I was singing at the South London Music Hall in the Fall of '92, when one evening I met the song-writer, Joseph Taborn, at the door. He stopped me and said, 'Say, Vic, I've got an idea for a song that I think will suit you; it was suggested to me by the antics of a little kitten that has been scampering about the place here for the last half hour. I'll bring it to the house to-morrow morning, all ready to sing.' Well, that night I received a present of an immense basket of flowers, and nestling in the middle of it was the tiniest little black cat you ever saw, with a blue ribbon on its neck. The next morning Taborn arrived at the house with the song 'Daddy Wouldn't Buy Me a Bow-Wow,' and when I told him about the little black cat he was delighted, and declared it was a sign of good luck for the song."

"I learned the song that day and sang it the following night and for the next nine weeks with immense success. The audiences joined in the chorus from the first time I sang it. I used the little black mascot in the song, until she got too big, and I had to get an understudy."

"When did you make your New York debut?"

"I was under contract to Mr. Pastor just when the 'Bow-Wow' was making its hit in England, and I had to take it across the ocean with me just as it was becoming the rage. My success with the song in New York, however, amply repaid me for my disappointment in not being able to sing it any longer in England."

Miss Victoria chatted with the MIRROR man on several topics, and among other things he learned that if she were not an actress, she would like to be an hospital nurse; that she is not married, and travels with her mother; that she is very fond of America, and that she expects to return to England in time to take the part of principal boy in the Christmas pantomime at Manchester.

THEATRES AND MUSIC HALLS.

Proctor's.

Le Clair and Leslie, the burlesque team, head the list at this house. Others are Mlle. Polaire, the French singer; Billie Barlow, comedienne; Maud Raymond, soubrette; Caron and Herbert, acrobatic clowns; Richard Golden, comedian; Gertrude Mansfield, serio-comic; Lydia Dreams, ventriloquist; Foreman and West, dancing specialties; Ward and Curran, the "Two Clappers;" Major Newell, skate-dancer; Walter Hyde, trick violinist; Yorick, magician; Mlle. Zylanto, character dancer; Scanlon and Stevens, comedy duo; Mildred Connors, soubrette, and Loisset's trained dogs, storks and monkeys.

Keith's Union Square.

Sam Lockhart's elephants still head the list here, and interest in their performances increases daily. M. Bruet and Madame Riviere, who have just arrived from Europe, are prominent features, and the rest of the programme is furnished by Florrie West, the petite soubrette; the Andersen Sisters, pedal jugglers; Harrigan, the tramp juggler; the Venetian Vocal Serenaders, Les Remondes, transformation dancers; Carroll Johnson, the minstrel comedian; Richmond and

Glenroy, Irish comedians; Allen and West, musicians; Emma Krause, soprano; Burt Jordan, dancer; Fisher and Crowell, acrobatic comedy sketch, and Conley and Madden, knock-about.

Proctor's Pleasure Palace.

Sam Devere's company, combined with Proctor's European attractions, furnish the entertainment this week. The performers are Sam Devere, banjoist and comedian; Lillie Western, musical marvel; Flynn and Walker and Price and Steele, comedians; the Donovans, Irish comedy sketch; Fields and Woolley, Dutch knockabouts; Richards, the double-voiced vocalist; the Pantzer Brothers, head balancers; the two Bostons, English comedians; the Zalva Trio, high wire artists; Aranka, Roszika and Birke, Gypsy Trio; Clara Beckwith, swimmer, and Georgia Parker, soubrette.

Tony Pastor's.

Tony Pastor offers an almost entirely new bill this week. The performers are Fritz, Leslie and Eddie, pantomimists; Lina and Vani, comedy acrobats; Billy Carter, banjoist and comedian; Capitola Forrest, dancer, assisted by Will Masand, acrobatic comedian; the Allison, William, Charles and Abe, in a comedy acrobatic sketch; Joseph F. Campbell and Maggie Evans, vocalists and comedians; Paquerette, the French comedienne; Vesta Victoria, the English entertainer, and Tony Pastor with his budget of songs.

Koster and Bial's.

Liberti's Neapolitan Troubadours, soloists, duettists and instrumentalists, continue to head the bill. The other features are Segommer, the ventriloquist; Duncan and his trained colliers, O'Brien and Wright, comedians; the Hale Troupe of bicyclists and acrobats; the Vaidis Sisters, trapeze artists; Clara Wieland, singer; Les Edouards, French eccentrics, and the Royal Yokohama Troupe of Japanese jugglers.

Fourteenth Street Theatre.

The programme this week consists of The Black Flag by the stock company and specialties by Alcide Capitaine, Press Eldridge, Proto, Stinson and Merton, O'Brien and Buckley, Daly and Devere, and a number of others.

LAST WEEK'S BILLS.

PROCTOR'S.—J. W. Kelly continued to amuse the patrons of Proctor's last week with his dry wit. He was easily the best feature of the bill, which was a good one. Lydia Dreams, the ventriloquist, furnished a good deal of amusement with her talking and moving figure. She made a few jokes on Tammany's victory, which were much appreciated. She wound up her performance by drawing cartoons of Bismarck, J. W. Kelly and Dr. Parkhurst, proving herself quite an expert with the crayons.

Gertrude Mansfield, the singer who has a season's engagement with F. F. Proctor, appeared in a long dress and sang "The Sunshine of Paradise Alley." Then she appeared in a startling costume of red tights and waist, with a big hat to match, and sang a song about soldiers. Her third song is quite familiar. It is called "The Star Spangled Banner." Miss Mansfield evidently remembers the story of how Lillian Russell was called on to sing the anthem at some big patriotic celebration, and had to confess that she didn't know it, and Miss Mansfield is determined not to be caught in the same plight. Clotilde Antonio, the equilibrist, danced on her hands, and played the fiddle while standing on her head.

Foreman and West made a decided hit with their clever singing and dancing specialty. Yank Omo, the Irish Jap, had the face of an Irishman and the dress of a Japanese. This act was a mixture of Japanese wit and Hibernian dexterity. His little hat was very funny.

Billie Barlow and her smart songs, with their decidedly English flavor, were as warmly received as ever. Last week she sang The Lady Barber, In a Case like That and Do Buy Me That, Mama.

W. J. Carleton, the baritone, sang the waltz song from Nanon, in costume, and then changed to a bull fighter's dress and delivered the torero song from Carmen with telling effect. He finished with Ben Bolt. Cushman and Holcombe sang their solos and duets well. They are a very refined team. The Brothers Diantas spun their hats and did their acrobatic musical sketch with great dexterity.

Shayne and Worden brought a number of laughs with their sketch. Frank Emmerson did some great tricks with the bones. Watson and Hutchings were entertaining in their very familiar Dutch farce.

There were three soubrettes on the bill, Sadie Fox, Julia Lee and Lottie Lonsdale, who each sang three songs.

KOSTER AND BIAL'S.—Important novelties were introduced last week, the chief among them being Liberti's Neapolitan Troubadours, from the Teatro La Scala, Milan. There are eight men in the troupe, and they furnish an entertainment consisting of instrumental music on the mandolin, guitar and violin, and vocal offerings of solos, duets and choruses. They began their performance with the familiar "Jammol!" The first line of one of their songs is exactly like "O Promise Me." Their performance, as a whole, is very pleasing; their voices blend well together, and they handle their instruments with grace and dexterity.

Duncan and his performing dogs, who did not arrive in time for Monday's performance, "made good" on Tuesday. The canines are all Scotch colliers, and are remarkably well trained. Their best trick showed six of them standing on their hind legs and jumping a skipping-rope all at once. They also went through the fire, rescue and funeral scene with his funny widow, already made familiar by Tschernoff.

Les Remondes gave a transformation dance which was greeted with applause. The Yokohama Troupe juggled in their Japanese way. Florence Levey had a new dress and made a hit with her dance, though her singing is just as uncertain as ever. The Vaidis Sisters and their really wonderful revolving trapeze act is as taking as those graceful women can make it. Clara Wieland sang "The Girl of the Period," "The Rollicking Boys," "Ten Little Men," and "The Militaire." She would make a substantial hit if she would take the trouble to get and learn a good American topical song. The Hale Troupe continue to excite the wonder of the people with their extraordinary bicycle and acrobatic work, and the living pictures are as pretty as ever.

Segommer, the ventriloquist, added to his performance by sketching a number of queer characters on large sheets of paper with charcoal. He drew a picture of Dr. Parkhurst in less than thirty seconds.

KEITH'S UNION SQUARE.—Sam Lockhart's five trained elephants proved a good drawing card last week, and the expressions of delight from the hundreds of children in the audiences must have been music to the ears of the managers.

Lydia Yeamans-Titus continued to find favor

with her extremely effective entertainment. When she drops into the brogue for a few moments she reminds one forcibly of her mother. She is, indeed, "a chip of the old block." Pete F. Baker, a genuine German comedian, made quite a hit with his songs and talks. He uses the costume and make-up of a German immigrant, and throws in a good many side remarks in real German, which furnish a good deal of amusement to those who understand them. Brannan and Daly, who appeared as Dr. Parkhurst and Commissioner Roosevelt, missed a golden opportunity by not having a sketch in which their make-ups would help them to make a hit. They did nothing but sing parodies. These were fairly funny, but they had little or nothing to do with the two famous New Yorkers.

M. De Bessell, the clay modeller, amused in a novel way. He moulded wet clay on a board, with his hands, into faces, the expressions of which he changed in an instant by a few deft touches. Bryant and Saville, two of the best musical comedians on the stage, and established favorites, made their usual hit. One of them has a good voice, and ought to use it more. Mignonette, a dancer, proved herself an acrobat and dancer combined. She twisted herself into the queerest positions, and turned handsprings with the greatest of ease.

Conwell and Swan, two men who have made a special study of the style of dancing affected by negroes, gave an exhibition of pedal dexterity which was remarkable. Their shuffling on the sanded floor was better than anything in the same line seen here in many months. The Sisters De Vere, assisted by T. H. De Vere, introduced a revolving globe and trained dove act. One of the sisters did all the work.

Marie Parong showed her voice to good advantage in her songs. If she had put a little more vim into the one about wishing to marry a title, she would have made a bigger hit, as the Marlborough wedding was in everybody's mind. The Kins-Ners' acrobatic and balancing sketch was clever. Mr. Kins-Ner has remarkable strength for a man of his size.

Kokin, the Japanese juggler, was as graceful and dexterous as ever, and Prof. Osten's illuminated views were varied and pleasing.

PROCTOR'S PLEASURE PALACE.—The Pantzer Brothers were the principal attraction last week, and their remarkable feats of head-balancing were received with enthusiasm. This was their New York debut, and as they were especially anxious to make a hit, they performed their most difficult feats. They stand on a very soft mat during the greater part of their performance, and make no noise whatever as they land on their feet after doing some difficult trick. All of their tricks are done with remarkable quickness and without any apparent effort. They wound up their act by balancing head to head, and while playing a duet on the mandolin and guitar walked up and down a flight of steps.

The two Bostons, who have not been here in some time, were fairly successful. Their humor has a decidedly English flavor. A good deal of their fun was furnished by some trained dogs and a white cat. The burlesque bull fight, in which one of the dogs is made up like a small bull, was very amusing. R. M. Carroll danced to the great satisfaction of the gods. Little Carrie played cleverly on several difficult instruments. Richard Golden gave his Yankee dialect sketch, which he now has in good running order. Gilbert Sarony, "the giddy girl," amused the women in the audience with his impersonation of the old maid up-to-date. Crimmins and Gore in their comedy sketch, Comin' Thro' the Rye, were very amusing. The bumper song was remarkable as an exhibition of memory. Major Newell, the skate dancer, did some neat and graceful steps. Maud Raymond's songs were applauded liberally.

Mlle. Polaire, the vivacious French singer, sang and shrugged her shoulders after the most approved Parisian method. Her hair continues to attract attention. The Zalva Trio, in their high-wire act, introduced a few new movements which were very startling. Aranka, Roszika and Berike, who have changed their costumes to those of Hungarian hussars, made even a handsomer appearance than usual, and captivated everybody with their sweet songs of gypsy life.

Professor Loisset's trained dogs, storks and monkeys and George Lockhart's comic elephants were good examples of two different schools of animal training.

The female orchestra is now in fine form and their selections are much enjoyed.

TONY PASTOR'S.—The bill was the same as the previous week. Vesta Victoria's song, "That's What He's Done For Me," and her other vocal efforts were well received. Her walk around in imitation of a man with a wooden leg is very funny, and her dancing as the doll is unique. Paquerette's awkward antics as the French rustic maiden provoked considerable laughter. The bicycle riding of the Valdares was a remarkable exhibition of skill and daring. Binns and Binns furnished a good deal of fun with their grotesqueries. Leonzo, the equilibrist did some good balancing feats. The sketch of O'Brien and Havel is an addition to any bill, and Mr. O'Brien's unique way of turning somersaults invariably creates enthusiasm.

Clifford and Huth, in The Chappie's Call, made the hit which is such a regular feature of their performance. Miss Huth's singing makes her a prime favorite. Caron and Herbert's acrobatic clown sketch was amusing and Tony Pastor's songs were all encored.

FRANK HALL'S COLLAPSE.

Frank Hall, the vaudeville magnate of Chicago, is in pecuniary difficulties. His Casino was turned over to Maze Edwards on Wednesday last, and on Friday creditors closed up the Winter Circus.

Hall has had a very eventful career. He went to Chicago three years ago, and made a great stir in the variety business. He leased Haverly's Casino, which was not paying, opened it as a continuous house, and was successful from the start. His next venture was the Royal English Winter Circus, which for a time made money.

When other managers saw his success, they also started continuous shows, and as their theatres were in better locations, his business began to fall off.

Hall is said to have made and lost \$250,000 during his stay in Chicago. Fifteen years ago he made \$300,000 in the roller-skating business, controlling at one time more than twenty rinks. He held them too long after the craze died out, and failed.

CRITICS DINED.

At the invitation of E. D. Price, business manager of Proctor's Pleasure Palace, a number of dramatic critics of the New York papers witnessed a special performance by the Pantzer Brothers on Friday afternoon last, and afterwards partook of a splendid dinner in the German cafe downstairs.

The dramatic writers of nearly every prominent paper in the city were present, and at the close of the dinner speeches were made in which Mr. Price was warmly congratulated on his success in conducting the affairs of the Pleasure Palace.

A FRENCH COMEDIENNE.



PAQUERETTE.

It is a well-known fact that pretty actresses seldom care to conceal their beauty under a make-up which hides their charms from the audience. No matter how big a hit that may have a chance of making, they find it very hard to cover up nature's gifts with the transforming paint and powder.

Mlle. Paquerette, whose picture is presented herewith, is an exception to this rule. Endowed by nature with a very pretty face and charming figure, she deliberately turns herself into what matinee girls call "a fright," in order to more effectively amuse the public.

A MIRROR man had a conversation with Paquerette at her hotel one day last week, and never in his whole life did he so wish that he had not neglected the study of French at school, as the clever Frenchwoman was in the best of humor and rattled on in the most alarming way imaginable, about herself and her career.

Her remarks were interpreted by her husband, who speaks excellent English, and it was very interesting to watch the expression of Mlle. Paquerette's face, as he turned her bright chat into everyday vernacular.

Mlle. Paquerette, who, by the way, does not wish to be confounded with another performer of the same name, who was seen here a few months ago, was born in France. Her parents were performers, and from the time of her birth almost she had a yearning for footlight fame. She made her first appearance at the Ambassadors, a Summer music hall in Paris, in 1880, where she made an immediate success. She had surveyed the field carefully, and made up her mind that there were too many regular soubrettes on the boards, and that unless she did something new, she would stand but a poor chance. She therefore determined to do a character specialty, impersonating a French peasant girl of an extremely awkward type. She spent several months in the small French towns studying the dialect of the peasant girls, and keeping up an incessant practice of the most outlandish dancing steps she could think of. Finally she presented the act to the public of Paris, who were quick to recognize the fact that there was something new under the sun, and flocked to see her accordingly.

Tony Pastor saw her in Paris in 1892 and immediately engaged her for a season in America, where her success was equally as great as in her native country. She is now at Pastor's Theatre, this being her second visit to his country.

Paquerette's performance is absolutely unique. Although she sings her songs in French, she has cultivated her gift of pantomime so well that by the mere turn of a finger she can convey the meaning of whole lines. She is much attached to her little donkey, on which she makes her entrance, and which helps her to make a good deal of fun during her first song.

In spite of her talent, Paquerette has her share of feminine vanity, for she sings her last song in a very becoming gown, wearing her own hair, and with all traces of the funny make-up of the peasant girl removed.

ELECTION DAY BUSINESS.

The business done by the New York vaudeville houses on election day was enormous. At Proctor's Pleasure Palace the orchestra had to be placed on the stage, to accommodate the crowds. At Keith's over five thousand tickets were sold. At Koster and Bial's, Proctor's Twenty-third Street, and Tony Pastor's the capacity of the house was tested afternoon and evening.

J. H. HAVERLY TO GO OUT.

It is said that Colonel J. H. Haverly is organizing a mammoth minstrel company for a tour through California. He has been investigating the condition of things in the California towns, and is satisfied that his venture will prosper. He has engaged the California baritone, Charles W. Knox, for the company.

GILMORE AND LEONARD TO STAR.

Gilmore and Leonard, who are known as "Ireland's Kings," and who are now with James Thornton's Elite Vaudeville company, will leave the vaudeville shortly and begin a starring tour in a new comedy written especially for them, the title of which is Hogan's Alley.

VAUDEVILLE JOTTINGS.

"When Violets Are There" is the title of a new song by Charles W. McClure. It is published by Joseph Flanner of Milwaukee, Wis.

Jay N. Binkley, the well-known tenor, is making a hit with a new song "Courtin' on a Wheel."

Sam Hindes is now stage-manager of Fields and Hanson's company.

William Ashton, of the original Ashton Brothers, is practicing a four-brother act in a gymnasium in Cincinnati.

Tommer and Frobel, the aerial comiques, are playing dates for the first time in six years. They opened at Shea's Music Hall in Buffalo, Nov. 4, for two weeks.

Manager John W. Isham reports that his Octoroons continue to do a very large business. During the engagement at the Howard Athenaeum, in Boston, hundreds were turned away, and Manager Lothrop was delighted with the performance. A ball and banquet was tendered to the company by the Comus and Marlborough Clubs on Wednesday evening. The new costumes are now in use and add materially to the effectiveness of the entertainment.

Among the performers who have lately pleased the residents of Portland, Ore., are Carrie Mitchell, Amy Grenville, Mons. De La Guena, Dollie Mitchell, Lillie

MISS HALL'S DENIAL.

THE MIRROR has received the following letter from Pauline Hall:

SALT LAKE CITY, Utah, Nov. 4, 1895.

To the Editor of The Dramatic Mirror:

Sir—I was simply horrified on picking up the last issue of THE MIRROR to read an article headed, "Miss Hall's Error," which states that *Theatrical Tidings* quotes me as saying, "A five-mile bicycle ride daily instead of a five-hour champagne supper will give actresses all the color they could want on their cheeks." The statement is absolutely and positively an unqualified falsehood, born in the imagination of the author who, so your paper states, is the squib paper entitled *Theatrical Tidings*, and its editor, Mr. McKay, so it must be inferred, in the individual whose "brilliant brain" evolved this covert slur upon my sisters of the theatrical profession. Mr. McKay has overstepped the bounds of all license, even allowed the editor of a squib sheet, in making this statement and accrediting it to me.

I never even hinted such an assertion, and am amazed at the audacity of any one daring to voice such a sentiment as emanating from me. I am pained beyond expression that such a malicious statement should be republished in THE MIRROR without proper investigation from you.

In the future you will greatly oblige me by declining to credit any statement concerning me or my affairs, unless made by my husband, George B. McLellan, or by my business manager, Duncan B. Harrison, who are my only authorized representatives.

To my sister artists in the profession, I need scarcely state that I resent this childish imputation as warmly and sincerely as they will.

Very truly yours, PAULINE HALL.

The paragraph quoted and commented on by THE MIRROR appeared in *Theatrical Tidings*, whose editor is known to be Miss Hall's New York press agent. Matters emanating from such a source were naturally supposed to be authorized and authentic.

When questioned regarding the original publication and Miss Hall's repudiation of it, Mr. McKay said:

"I wish to say that that paragraph was reproduced in *Tidings* from a Western paper on my Exchange List. As Miss Hall was playing in the West at the time, I supposed the paragraph emanated from her husband, George B. McLellan, or her business manager, Duncan B. Harrison.

"As Miss Hall denies that she made the statements accredited to her in the paragraph, either her advance agent sent out misinformation concerning her or else the item to which I refer is a figment of somebody's imagination."

Mr. McKay added that he was appointed to act as Miss Hall's press agent before she and her company went on tour.

THE MIRROR is glad to learn that the lady was misquoted in this instance.

OLYMPIA OPENING POSTPONED.

Hammerstein's Olympia, which was advertised to open positively on Monday, Nov. 18, will not be ready until the following Monday.

Mr. Hammerstein desires to have it distinctly understood that the postponement was caused by the damp, foggy weather of last week, which prevented the walls from drying as quickly as they would have done had clear, crisp weather prevailed. This energetic manager deserves the greatest credit for the work he has accomplished, and there is no doubt he would have kept his promise to open on time if Farmer Dunn had provided proper atmospheric conditions.

Among the performers engaged for the opening are the Sisters Ongar, who do a wonderful trapeze act; the Johnson Troupe of six acrobats; Flo Banks, the Avolo Brothers, and Frank La More and his marionettes.

LAURENCE HANLEY RESTORED TO HEALTH.

Laurence Hanley, who has been a sufferer from a weakness common to many men of generous and genial character, is quite a changed man, physically and mentally, to-day. He has been taking a new cure in this city for the past fortnight, and already his appetite for the cause of his past troubles has disappeared entirely; his health is restored and his bright eye and good color lend strength to his assertion that he will never backslide again. Mr. Hanley will be able to resume work in a week, and he will be ready then to take an engagement.

THE GODDESS OF TRUTH.

THE MIRROR learns that Lillian Russell will make another bid for popular favor on Feb. 17 or the week following at Abbey's Theatre in a new American opera. It is called *The Goddess of Truth*. The music has been composed by Julian Edwards and the book has been written by Stanislas Stangé, the author of *The Magic Kiss*.

First class attractions wanted at Mansfield, Ohio, for Thanksgiving and Christmas nights—best nights of the season. Wire quick.

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NOTICE.

"The Dazzler" company that appeared in Louisville, Ky, on Oct. 28th, was NOT

COSGROVE AND GRANT'S COMPANY

Our Company is now, as it always has been, one of the strongest farce comedy organizations on the road, and is giving the greatest satisfaction everywhere.

We do not know who presented, or attempted to present, "The Dazzler" in Louisville, but suspect it to have been one Macfarlane, to whom we sold the right for certain territory but who violated every condition of his contract and was closed by us several weeks ago. The attempt to present "The Dazzler" in Louisville was entirely unauthorized by us, and we hereby give notice that we will prosecute any person who attempts to play "The Dazzler" or any Manager who permits a presentation of said piece to be given in his theatre by any other than our company.

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THE FOREIGN STAGE.

THE DRAMA IN PARIS.

PARIS, Oct. 26.
M. Paul Déroulède's much trumpeted melodrama, Duguesclin, has not a little disappointed expectation. The play, of course, does not try to be a work of art. No one acquainted with the former president of the "League of Patriots," now turned poet, expected it. But, worse still from a manager's point of view, the drama is not even interesting or lively.

The plot, which is vague and meandering, is divided into three acts, a prologue and an epilogue. The prologue takes place by the riverside, under the Pont au Change, A. D. 1358. Rebels, led by Etienne Marcel, have captured the Louvre, and the Dauphin Charles, regent of France, and his father, John, is a prisoner in England, is seen to escape across the river in a boat with two followers, meaning to fly to Vincennes. The scene only lasts ten minutes and is one of the most effective in the play.

Act I carries us off to Pontorson in Brittany, the house of Duguesclin. Jacques Bureau, who was one of Charles' followers during his escape, comes to Duguesclin, to ask him in the Dauphin's name to take the command of the royal forces against the rebels. The famed chieftain debates with his lieutenants Jean Goyon, blindly devoted to his master, Caours, the traitor, de Mauny, faithful but wary. All three express opinions the drift of which is immaterial, and which are but so much padding. The end of it all is that Duguesclin will repair to the Dauphin's side with Bureau, his lieutenants following. He accordingly bids farewell to Tiphaine, his wife, and Julianne, his sister, with whom, so it appears, both Mauny and Caours are in love, the episode having for the rest nothing whatever to do with the story.

Act II, is for the most part irrelevant. Scene I. is a debate in the Royal Council Hall at Vincennes. The Dauphin and Regent is against civil war. But Duguesclin advocates first taking Paris from the rebels, and then seeing about turning the English out of France. Eventually his advice is followed and Duguesclin calls his officers to give them his orders. The traitor de Caours thereupon, in good old style, tries to poison his chief's mind and insinuates that Duguesclin would make a far better thing of it if he worked for himself and not for the King. Of course Duguesclin refuses. The act ends rather tediously with Jean Maillard's lengthy account of how he has just killed Etienne Marcel—the episode is historical. The only interesting fact about the episode in its dramatic form is that Jean Coquelin—son to Coquelin aîné—plays the part of Jean Maillard, this being his only appearance in the piece.

The love episode comes to the fore again in Act III, where Julianne is meeting Caours in the convent of Saint-Leufroy, near Cocherel, where not long after Duguesclin fought the English army, tells him her love. Short and sweet, however, is Love's tragedy, for Duguesclin finds out that Caours is in the pay of the English and dismisses him, the faithful Mauny challenging him and killing him later on. The act ends in a warlike strain. The commander of the royal forces comes to hand over the generalship to Duguesclin, who, after rating every one for being too stuck up, accepts. Bugles sound, a prayer is said, and the curtain falls to the jingoist cry of "L'Etranger hors de France!"

The epilogue is an excuse for effective scenery and handsome costumes, it being entirely taken up by the coronation of Charles V. at Reims, which reminds one of the crowning of Charles VII. in Sardou's Jeanne d'Arc, at the Porte St. Martin two or three years ago, when Sarah Bernhardt was lessee of the house.

In fact the whole of Duguesclin, just like Jeanne d'Arc was, is nothing but an excuse for scenery and tableaux, and as such it is certainly a success. The other attraction in the piece is of course the impersonation of Duguesclin by Coquelin, in whom all the interest of the play centres. Coquelin plays the part with admirable bluffness, good humor and soldierly dash. Even his good acting, however, cannot redeem a piece both badly constructed and badly written.

THE THEATRE LIBRE REOPENS.

The Theatre Libre reopened this week under the management of M. Paul Laroche, a social comedy, La Fumée, Puis la Flamme (Smoke, then Fire), by M. Joseph Caraguel, being on the bills. The plot of the piece is, as usual, adultery—only more so.

Act I. introduces us at once into the queer home of Michel Genies, who has just succeeded, we learn, in throwing up an old mistress of ten years' standing, a widow, Madame Sicard. She wreaks her revenge, however, by announcing the marriage of Bastide, his best friend and his wife's lover. Madame Genies, much upset at the news, manages to get the projected match broken off. This opens Genies' eyes, who determines to leave the house rather than turn his wife out.

In Act II, however, Genies is still living with his wife. He has not been able to make up his mind to go. Instead, he has gone in more and more for debauchery, this time openly. His wife, sentimental and romantic, but disgusted with Bastide, is taken with one Léon, a handsome barber's block of a gendarme.

Act III. takes place in the garden. Michel is sallying forth for one of his nightly expeditions. But though appearances are against him, he is going to reform and is in love with his wife again. Accordingly when Jeannette, the maid whom he has seduced turns up, he tells her she must go, and be virtuous in future. "Le beau Léon" then appears upon the scene, bent on obtaining by fair means or foul, a hearing and something more from Clotilde Genies. He does so, for he succeeds, by playing on her highly strung and romantic nerves, in convincing her that he at last is the ideal Romeo. Moreover, he shows how unworthy her husband is by bringing out a bushel of his love letters and giving her statistics in detail concerning his amours. This episode not unnaturally was hilariously received by the audience.

Act IV. takes place the next morning. Clotilde has promised to run away in the afternoon with Léon. She hesitates still, however. On the other hand, Michel is determined on making up with his wife. Here Madame Sicard appears upon the scene overjoyed at being able to bring the news to Clotilde that Léon has eloped with an heiress. Clotilde faints. Whereupon Michel, who guesses the truth but will not reproach his wife—it would, indeed, be cheeky of him to do so—gradually wins her over to him, and as the curtain drops they fall into each other's arms, crying "why talk of forgiveness, nous nous aimons!" Which shows that the purpose of the play is to prove that when both have gone wrong it is best to make it up and let bygones be bygones.

The last act is by far the best, the three others being marred by the author's irritating habit of indulging in long and tedious "psychological analysis" monologues.

THE LATEST HIT AT THE VARIÉTÉS.

Le Carnet du Diable, the last hit at the Va-

riétés, is one of those funny French plays which it is well nigh impossible to retell in cold blood. Belphegor, an extremely gay though married man, is sentenced by Satan's tribunal, which at length loses patience at his follies—so manifold are they—to live perforce the quiet life of an octogenarian for the space of a year. Poor Belphegor's way out of the difficulty is to borrow a thousand draughts "on Love's bank" from Arsène, a young but penniless student, who in exchange gets a proportionate amount of luck. Arsène is anything but happy, however, for he is reduced to the plight Belphegor was in before their little transaction.

It may easily be imagined what a fabric of innuendoes and sous-entendus may be evolved out of such a plot as this. The plot, however, is immaterial, and the piece is but an excuse for showing off pretty women in various stages of undress. This being the object, the play must be pronounced a huge success, and, as the audience is satisfied, the manager can hardly be blamed, I suppose, for doing his best to please them.

THE MUSICAL WORLD.

The musical, as well as the dramatic, season, is now in full swing. M. Colonne gave his second concert last Sunday, when no less than three novelties were on the bills: a very beautiful symphonic work with choruses by Cesar Franck, "Psyche," being the story of Eros and Psyche retold in music; a "Prélude à l'Après-midi d'un Faune," by M. Claude Debussy—the "coming man" in music here—a highly interesting and original composition suggested by a poem of Stéphane Mallarmé's; and a concerto for piano and orchestra by the late Benjamin Godard, which hardly does credit to the composer. M. Lamoureux began his concerts a week later than his fellow-conductor, his first performance including only one novelty—to Parisians—a most interesting "Prélude to the First Act of Armor," by Signor Silvio Lazzari.

L. JERROLD.

THE DRAMA IN GERMANY.

BERLIN, Nov. 1.

Silvano, by Mascagni, is a failure, although the composer has been conducting in person, and in spite of the fact that the houses have been sold out every evening.

Glanzendes Elend, by Adolf Rosée, is announced at the Lessing Theatre.

The Royal Theatre is preparing Die Grossmama (Grandmother), by Esikysche.

Milde Liebe (Tired Love), by F. Darman and F. Fuchs, is to be done in this city.

Ein Treuer Schelm, an opera by F. Hummel, is not a success.

Signor Canio was taken suddenly ill, and was unable to appear in the evening's performance of Bajazzo. His place was taken at a moment's notice, and sung in German by Werner Alberti. Countess Guckel, by Schönthan, is to be played at the Lessing Theatre. Judic, Coquelin, and it is said, Sarah Bernhardt, are soon to appear here. Also—Paulus.

Gerhart Hauptmann's Die Weber is still running here.

Wielv Hasemann will become manager of the Adolf Ernst Theatre on Nov. 1.

A new ballet has been produced at Kroll's. It is entitled Dreams in the Bremen State Wine Cellar.

NOTES FROM VIENNA.

Charlotte Wolter, for years leading lady of the Burg Theatre, will retire to private life.

Manager Jauner, of the Karl Theatre, has definitely prohibited the claque there.

Liebelli at the Burg Theatre is a success. It is a drama by Arthur Schmitzler. The author was called at the close of each act. The plot is simple. It tells the story of a girl of the middle classes who has fallen madly in love with one above her in station, and through her infatuation ruins her life. The heroine is enacted by Fraulein Sandrok, her father, a violinist at one of the provincial theatres, being played by Herr Adolph Sonnenthal. The scene is laid in Vienna.

Recht der Seele (The Right to One's Soul), by Giacosa, a tragedy in one act, has also been favorably received at the same theatre. The theme of the play relates to a woman who loving one man weds another, but remains faithful.

Herr Lindau, while enacting the title-role in The Mikado at the Theatre an der Wien, fell to the stage unconscious. He is in a critical condition.

Die Beiden Klingsberg (The Two Misses Klingsberg), by Katzeberg, is to be done at the Burg Theatre, with Herren Sonnenthal and Mitterwurzer in the dual roles.

Der Heirathswindler (The Marriage Swindler), a farcical comedy by B. Buchbinder, is a laughing success at the Raimund Theatre.

Joseph Jarno's farce, Ein Rabenvater (Father of the Ravens), is a popular but not artistic success at the Josefstadt Theatre.

Die Fremde Frau (The Strange Wife), by F. H. Gefick, is accepted at the Raimund Theatre. It relates the story of a wealthy German merchant who has wedded a Russian baroness. The marriage is an unhappy one, and points out a moral as to whether it is advisable for people of different nationalities to marry.

THEATRICALS IN MUNICH.

Frau Moran-Olden, a member of the Munich Opera company, owing to differences with Manager Ernst Passart, has asked to be released from her engagement.

Grand opera is now frequently given on the same evening at the Opera House and at the Residenz Theatre.

Ludwig der Springer, an opera by Professor Sandberger, of this city, will have its first production in the near future at Coburg.

Miss L. Foy, the serpentine dancer, is at the Blumen Sale.

Emil Drach, leading man of the Court Theatre, goes to Theatre of the West End, Berlin.

The operetta The Karlschüler is a go at the Gärtner Platz.

Fraulein Heese as Madame Sans Gêne and Ernst Passart as Napoleon, are still drawing crowded houses to the Residenz.

Frau Ramlo, the original of Ibsen's Nora in Germany, is the wife of the author Herr Konrad. She was at one time engaged to be married to Ernst Passart.

Fraulein Dandler, the leading juvenile actress of the Court Theatre, is one of the most beautiful women in the world and a good actress.

They are trying to abolish theatrical agencies here.

Franz Brakl, the tenor, who starred in America, thinks the United States the greatest country in the world.

THE DRAMA IN DRESDEN.

Adolph Klein commenced an engagement at the Residenz Theatre on Oct. 16 in Gordon Pasha.

A Spanish song, "La Partida," by Rodriguez, will be sung by Francesco D'Andrade at his concert on Nov. 15.

Marcella Sembrich made her first appearance here in concert on Oct. 9. The great prima donna was enthusiastically received, and the critics unite in saying that Madame Sembrich's voice is as good as it ever was. She sang selec-

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DEC. 23 TO JAN. 4 (1896), PHILADELPHIA, CHESTNUT ST. OPERA HOUSE, TWO WEEKS.
JAN. 6 TO 11, BALTIMORE, ACADEMY OF MUSIC, ONE WEEK.
JAN. 13 TO 18, WASHINGTON, ONE WEEK.
JAN. 20 TO 25, RICHMOND, CHARLESTON, SAVANNAH, ATLANTA, ONE WEEK.
JAN. 27 TO FEB. 1, NEW ORLEANS, GRAND OPERA HOUSE, ONE WEEK.
FEB. 3 TO 8, MEMPHIS, NASHVILLE, LOUISVILLE, ONE WEEK.
FEB. 10 TO 15, ST. LOUIS, GRAND OPERA HOUSE, ONE WEEK.
FEB. 17 TO 22, CINCINNATI, GRAND OPERA HOUSE, ONE WEEK.
FEB. 24 TO MAR. 1, CHICAGO, COLUMBIA THEATRE, FOUR WEEKS.
MAR. 23 TO 28, INDIANAPOLIS, DETROIT, ONE WEEK.
MAR. 30 TO APRIL 4, CLEVELAND, BUFFALO, ONE WEEK.
APRIL 6 TO 11, PITTSBURGH, ONE WEEK.
APRIL 13 TO 18, PHILADELPHIA, CHESTNUT ST. OPERA HOUSE, ONE WEEK.
APRIL 20 TO 25, BOSTON, TREMONT THEATRE, ONE WEEK.
APRIL 27 TO MAY 2, PROVIDENCE, WORCESTER, SPRINGFIELD, HARTFORD, NEW HAVEN, ONE WEEK.
MAY 4 TO 16 NEW YORK, ABBEY'S THEATRE, TWO WEEKS.

GOSSIP.

F. B. Childs has been appointed resident manager of the Drake Opera House, at Elizabeth, N. J., in place of Bristow Aldridge, who will act as Madame Rhca's manager for the rest of the season.

Manager Walker of the Grand Opera House, San Antonio, Tex., was one of the judges at the regatta which took place at Austin last week.

Frederick Guest will retire from Springer and Wethy's Black Crook on Nov. 15.

Charles Kirke says that the new comic opera Yeviya is making a hit and playing to good business.

J. R. Haulsey, proprietor of the Bowling Green, Ky., Grand Opera House, and father of the manager of that theatre, has been elected to the State Senate by a large majority.

James W. Reagan, the tenor singer and Irish comedian, now with Primrose and West's Minstrels, has been engaged to play the part of Larry O'Dea in Michael J. Moroney's romantic Irish drama, On Erin's Shores. With such talent as Ada Gilman and Mr. Reagan, as Kitty and Larry, the comedy element will be well cared for. Edmund G. Moroney will play the heavy role.

Maud Daulton and Helen Brommer have closed with The Twentieth Century Girl and will soon leave for London.

While the Wang Opera company, under the management of D. W. Truss, was playing in Montreal recently, Albert Hart, the star of the company, was pleasantly surprised. After an applause for the first act the curtain was raised, and Mr. Hart was called to leave the barge. Stepping down the stage he was met by J. B. Anderson, manager for the Queen's Theatre, who presented him, on behalf of the Theatrical Mechanical Association Lodge, No. 44, with a handsome medal, bearing his name and the title of that order, and a handsome gold-headed cane. There were flowers in great profusion, and Mr. Hart thanked his friends in a charming manner.

Cecil Spooner and her company are very successful in the West in The Circus Girl.

Olive Coolidge, formerly with the In Old Tennessee company, with her husband, Charles Roberts, will go with Harry Lewis' Bloomer Girls from Cincinnati.

Stowaway is reported to be doing a good business in the West.

Lillian Emery is playing Marguerite in Faust.

Lillian Emery, seen with Robert Mantell last season, contradicts the report that she is about to wed a prominent New York broker.

J. Frank Burke has replaced Franklin Roberts, who takes the part of Fonseca in William A. Brady's Eastern Cotton King company. Mr. Roberts goes with Barbour and Harkins' Northern Lights.

Arthur E. Aiston, manager for Edwin M. Royle's Friends and Mexico, has arranged for the production of these plays at the opening of the two new Ohio theatres. One of these theatres, the Portsmouth Opera House, to be managed by H. S. Grimes, will be opened Nov. 18, and the other theatre, at Hillsboro, just completed by S. S. Bell, will be opened two days later.

Maud Hith, who is at Tony Pastor's, bears a great resemblance to May Irwin, both in face and figure. Her method of singing negro songs differs slightly from Miss Irwin's, but her melodies are none the less effective on that account.

Maud Courtenay, who made a hit as Phyllis in Dorothy at the Standard Theatre, has joined the forces of Edward E. Rice, and will be seen in the parts originated by Theresa Vaughn, in a new production of 1492.

F. M. Paget, a well-known English actor, has, with Mrs. Paget, decided to make New York his home. He brings letters of introduction from Charles Wyndham, Samuel French, and Mr. Pinero.

Harold Holmes, of Harry Webber's Ideals, is suffering from blood poisoning the result of falling down the dressing-room stairs of the Du Bois, Pa., Opera House. Mr. Holmes expects to be sufficiently recovered to allow of his rejoining his company about Nov. 25.

Bartley McCullum is stage director of In Sight of St. Paul's at the American Theatre.

T. J. Condon telegraphed from Grand Rapids, Mich., last Friday: "Too Much Johnson played to 81,244 to-night at Powers' Opera House."

Manager Frank W. Conant left for Los Angeles, Cal., on Sunday morning, owing to the critical illness of his mother.

Joseph Menchen, the electrician of the Ninth Street Opera House at Kansas City, has taken a contract to put in the most thorough and complete system of electric lighting available at the Rohrbaugh Opera House, Ottawa, Kans. It will require about 450 lights in all, and will make a great improvement in the Opera House.

Walter B. Woodall, at Liberty Nov. 23d. Address Lyceum Theatre, 6°.

NOTES.

Joseph Hellmesberger has been engaged as leader of the orchestra at Buda Pest Opera House.

Das Ehemal Pford, as revised by E. Humperdinck is highly successful at Kassell.

Ignaz Brill's opera Gloria is to be sung this Spring in Hamburg. The book is by Signor Menacci.

At Bayreuth next year, Wagner revivals will occur on July 19, 20, 21, 22, 23, 27, 28, 29, and August 2, 3, 4, 5, 9, 10, 11, 12, 16, 17, 18, 19.

Friztan and Isude is to be heard in Spanish in Madrid.

The German Theatre in St. Petersburg opened its season with Pastor Drase.

Francesco Tamagno, owing to a serious attack of the heart, has been obliged to cancel all engagements in Germany.

Her Majesty's Theatre in the Haymarket is to make room for a big hotel.



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READ THE LATEST FROM PHILADELPHIA, WEEK OF OCT. 28.

It is doubtful if a more delighted or better pleased audience ever filed out of the People's than that which witnessed the new electrical and spectacular production of Goethe's immortal story by Joseph Callahan last evening. Never in the history of theatres has any play had a more elaborate production. The best electrical and mechanical devices that would add to the effectiveness of the stage settings and lend splendor to its many weird scenes have been adopted. The Grand Plaza of Nuremberg, the Town Square and Marguerite's cottage and garden formed handsome sets, and the celebration of Walpurgis night on the Brocken was a most impressive spectacle. Mr. Callahan gave a brilliant impersonation of Mephisto. Mr. Callahan was compelled to step before the curtain in response to loud calls and to make a short speech. The Press. A large and appreciative audience greeted Joseph Callahan's production of Faust at the People's Theatre last evening. The stage effects were truly beautiful and appropriate. The Brocken scene was an excellent illustration of stage-craft, and the other scenes won applause.

Beatrice Ingram's Marguerite was a praiseworthy impersonation of an important character. The Bulletin. Mr. Callahan should feel gratified at the manner in which his efforts were received, and the audience is to be congratulated on being given such a remarkably smooth and altogether brilliant presentation of this most interesting work. The Brocken scene, showing the revel by night with brilliant effects, was one of the finest scenic displays of the season, and was followed by tumultuous applause. The other acts were equally well set and the company was uniformly good. The Inquirer. No attraction that has ever appeared at the People's Theatre drew a more satisfied audience than the new production of Faust given last evening by Joseph Callahan. It was a theatrical event of more than ordinary interest. All that is weird and fantastic in mechanical stage-craft is added to the thrilling story of Irving's version of Goethe's poetic dream. Mr. Callahan's impersonation of his Satanic Majesty was all that could be desired by the most capricious critics. He had the assistance of original creations of the scene painter, and illuminated by the latest electrical effect. The Brocken scene, so closely identified with the production of Faust, was given in a manner last evening that called forth praise. The Star. Mr. Callahan appeared as Mephisto and he scored a genuine success, being greeted with enthusiastic applause. He certainly showed himself to be an actor of no ordinary ability. Mr. Callahan has introduced many new features in his production and made some radical changes that it must be confessed are exceedingly enjoyable. The News.

FAUST—PEOPLES' THEATRE.—Joseph Callahan's production of Faust, which was disclosed for the first time at the People's Theatre, attracted one of the largest audiences of the season to Manager Bradenburgh's play house. The audience was disposed to be critical, yet the thorough excellence of the entertainment early won its approval, and when the curtain fell upon the Brocken scene the applause lasted for several minutes. The curtain was raised again and again upon this scene. Mr. Callahan's Faust is an expensive production, the Brocken scene being an admirable example of stage-craft. The Apotheosis was also a fine picture, and other scenes won applause. Beatrice Ingram acted Marguerite in praiseworthy style, and other parts were enacted by capable players. There were two quartettes and their songs were a feature of the entertainment. The Record. As a result of previous announcement to the effect that on the stage of Manager Bradenburgh's neat and cosy theatre there would be an elaborate rendition of Faust, by Mr. Callahan and his competent company, last night there was an unusually large and appreciative audience present. In this production Haden, as presented in a marvelous glimpse of Dante's immortal description of the wails on their downward way to their eternal abiding place. In the midst of this terrible scene Mephisto is pictured in mid-air, his fiery and sharp-clawed wings fanning the tongue of fire over the lost soul, while the owls screech and the unfortunate howl with anguish and remorse. In the last act is represented a picture of unrivalled beauty and unsurpassed splendor. It is the ascension of Marguerite among angels to Heaven amid music. The audience at the conclusion of the performance called upon him for a speech. In reply he thanked the large audience for their kind appreciation of his work. The male and female quartettes, accompanied by the Florentine choir singers, made a great hit. John W. Conrad, The Rev. The production itself is a long way ahead of any other given in Altoona. Altoona News, Oct. 27th.

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Among the male actors William Courtleigh, in the role of John Swiftwind, a Sioux Indian, educated and holding a commission in the U. S. Army, invested his part with a nobility and a spirit of savage innocence and heroism that completely won the hearts of the same auditors who applauded the loudest the discomfiture of the less civilized Indians.—*Boston Daily Globe*.

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